

# *The American* CINEMATOGRAPHER

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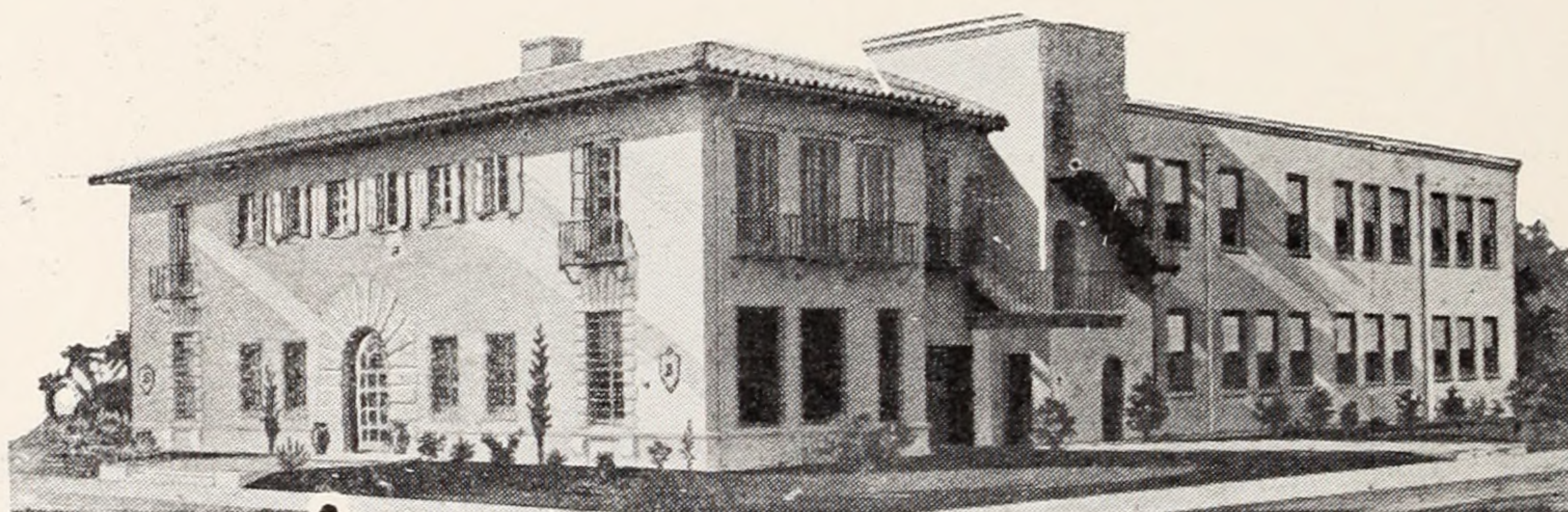


## WHAT THE PUBLIC SEES

A cinematographer's work is judged by what the public sees on the screen. That's why his interest in a picture and his responsibility for its photographic excellence continue until the release prints reach the exhibitor. The quality of those prints vitally concerns the man who photographed the picture because they are the final record of his artistry and professional skill.

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# The American Cinematographer

The Voice of the Motion Picture Cameramen of America; the men who make the pictures

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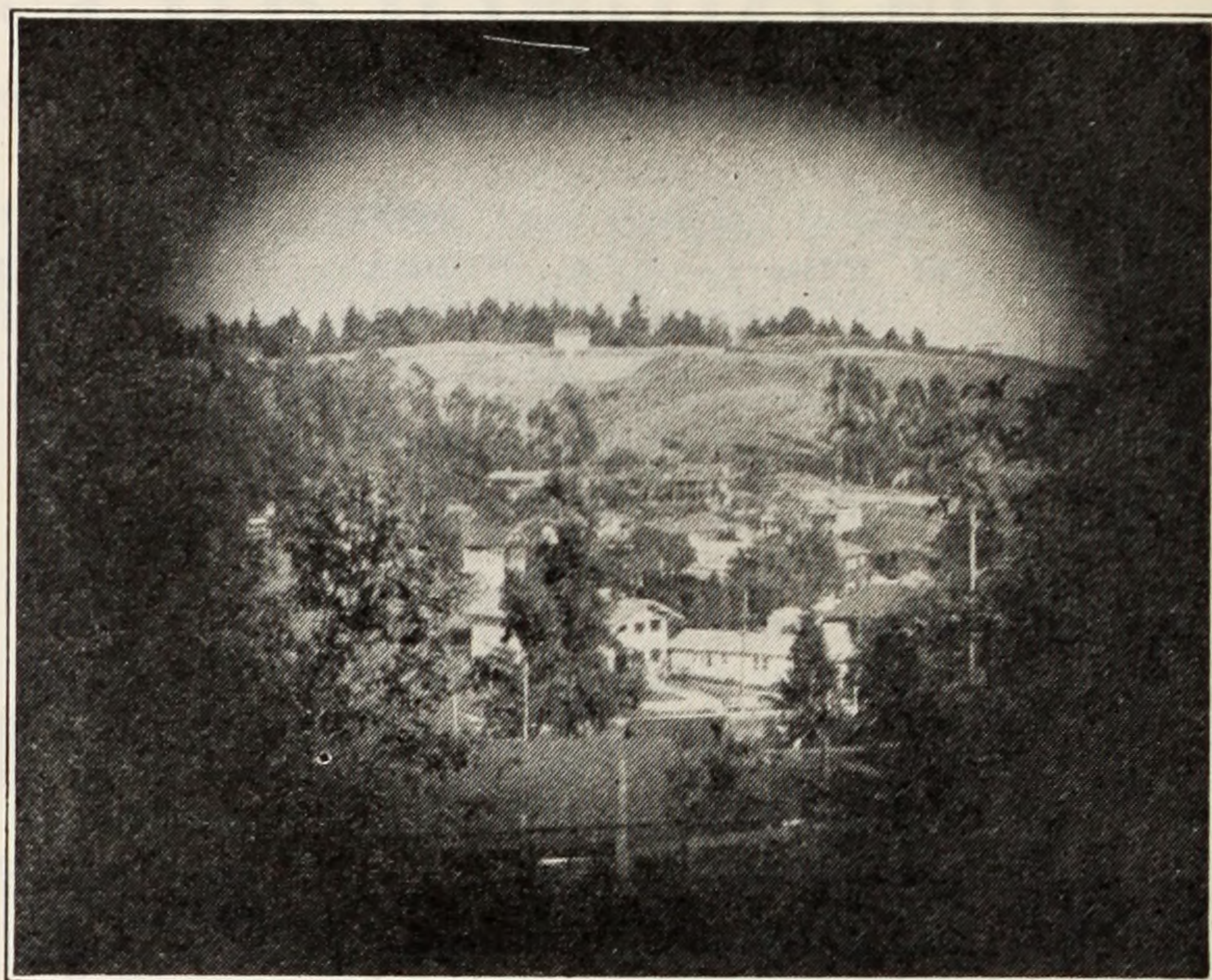
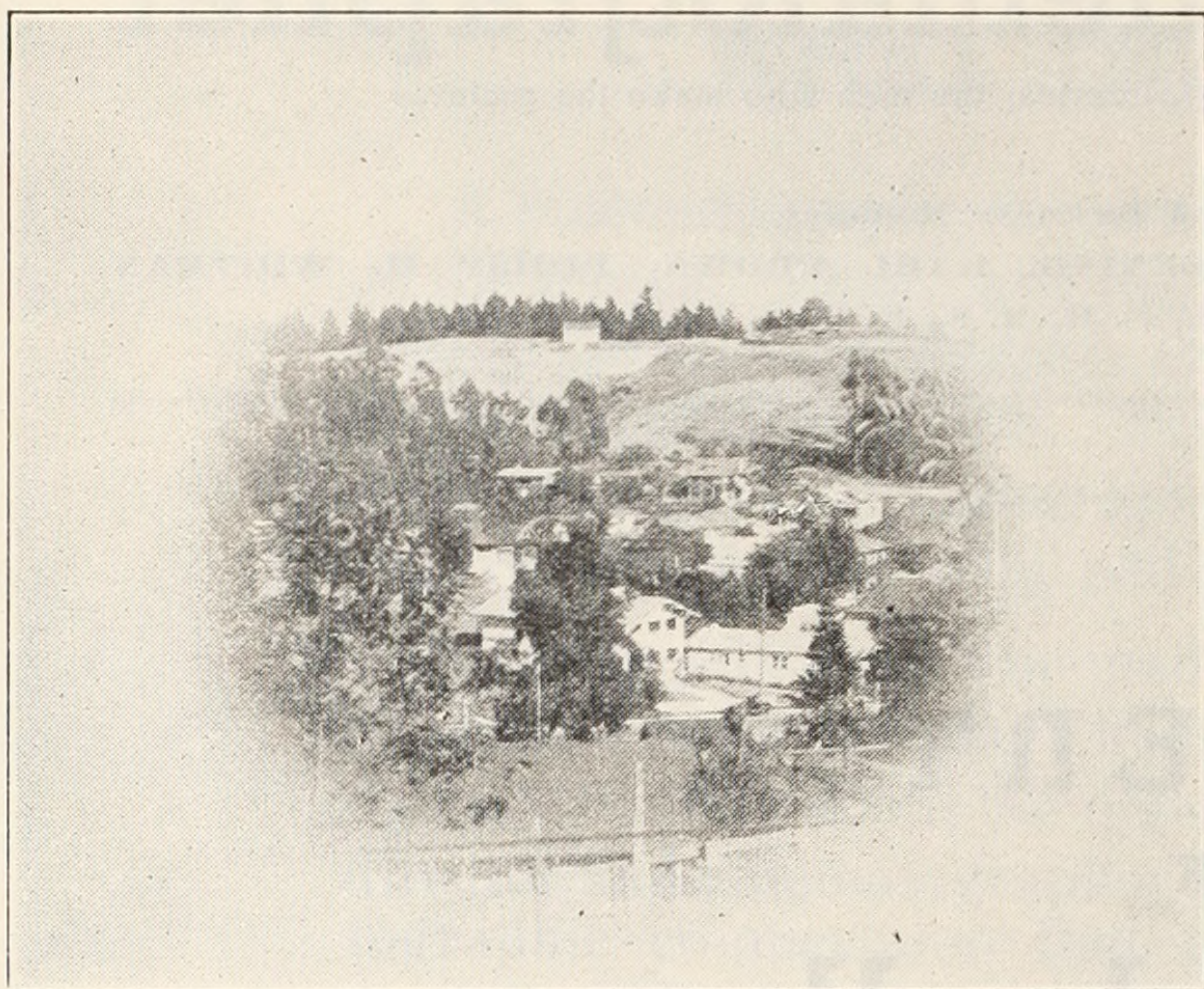
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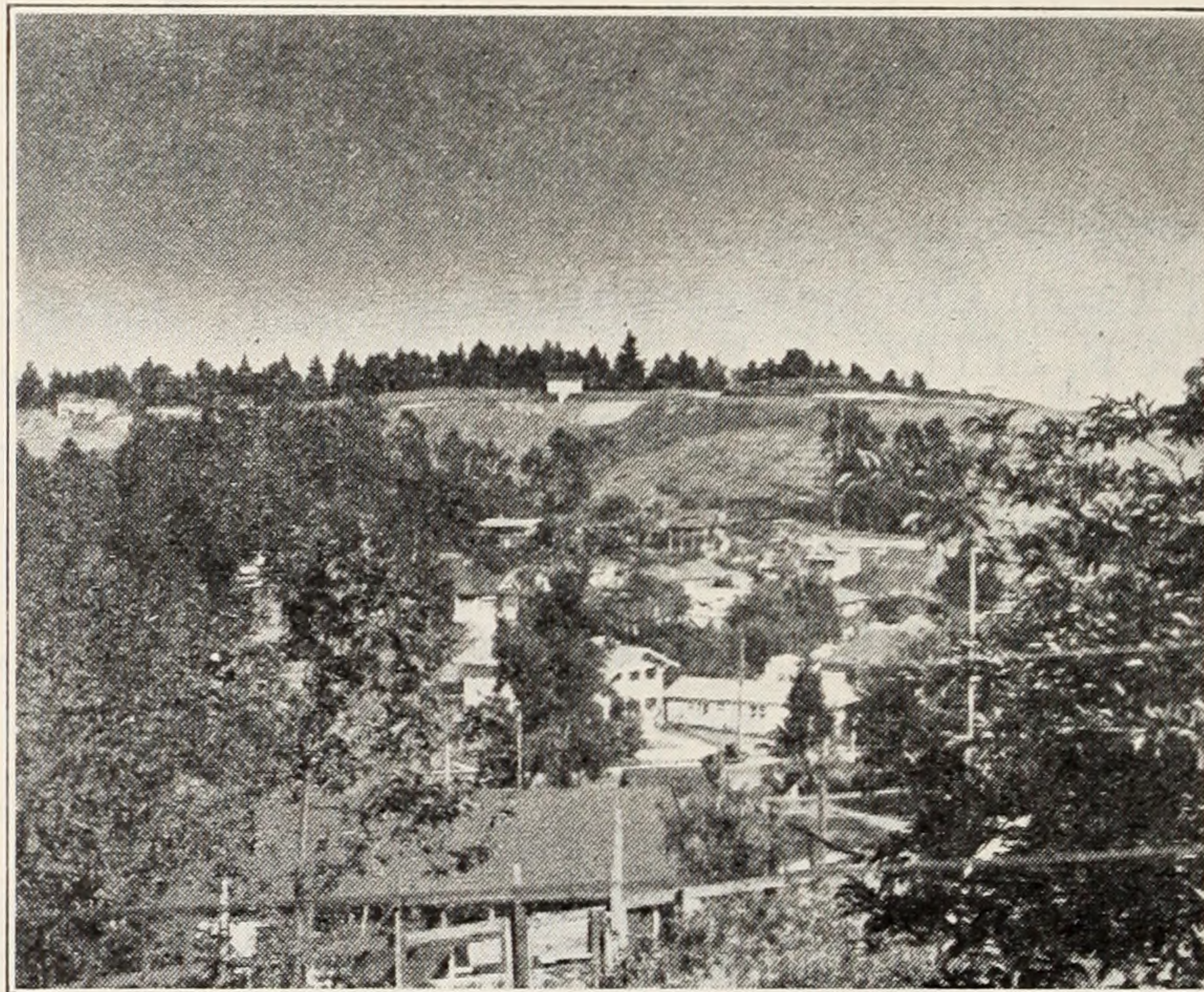
# Filters For Cinematography



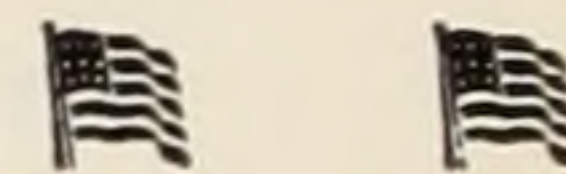
Use of filters means  
of saving millions in  
motion picture production.



Illustrating effect of different forms of filters on same scene. Above, the white iris effect used to accentuate particular portion of scene.



Left, gloomy sky effect produced by graduated filter. Above, right, contrast resulting from application of irinette filter.



Reckoned in dollars and cents, the introduction of what is known as the "filter" into motion picture production has proved one of the biggest boons to the practical side of the motion picture industry; likewise the filter has served to greatly enhance the artistic possibilities of the cinema.

The filter, or photo-filter, is the outcome of experiments made by George H. Scheibe, who is well known in the motion picture industry in Southern California. Scheibe has devised various forms of filters which are coming into wider usage with the passing of each month.

The photographic filter is not to be confused with any sort of mechanism the purpose of which is the purification of water; instead the photographic filter may be said to resemble the lantern slide in size and shape, the standard dimensions ranging from two inches square to three inches square with a thickness of probably one-eighth of an inch, while the composition is of materials known to Scheibe.

## Application Simple

It is seldom that an invention can be appraised in both practical and artistic terms, but the filter, it seems, falls into both categories. The application of the filter to the camera is simple enough; it is placed before the lens and gives results according to the composition of the particular filter that is being used.

## For Fogs

But the simple insertion of the filter into the camera mechanism is very often the direct means of saving the time and the money involved in traveling varying distances to special sections to obtain atmospheric effects, such as the typical London fog or the like. A particular form of filter has been evolved for fog effects, due to the fact that such atmosphere is in continual production demand. The filter in this instance eliminates the necessity of waiting for fogs, if they cannot be sought out by travel; the desired effects, with the application of the fog filter, may be photographed when the sun is shining its brightest. Investigation has revealed that in many ways the fog filter brings more satisfactory results than are possible in the filming of a real fog, especially at night. The difficulty that asserts itself in the shooting of a fog is that of effective shooting. The most powerful lights do well if they are able to penetrate the fog without leaving the straight-cut, searchlight effect that almost universally cannot be avoided.

## To "Bring Up" Figures

Another form of filter, which may be described as a white iris, is brought into play to accentuate some particular bit of action or the appearance of a leading player over  
(Continued on Page 21)



# Can A School Teach Cinematography?

Practical field of production is reviewed by noted cinematographer.

By John F. Seitz, A.S.C.

Master work comes with thorough training within profession itself.

(The following opinion, like that of Dan Clark, A. S. C., in the June issue of The American Cinematographer, is to be regarded as that of an authority on cinematography. Mr. Seitz has been chief cinematographer for Rex Ingram on that director's greatest successes, including "The Four Horsemen of the Apocalypse."—Editor's Note.)

Can the schools that give instruction in cinematography successfully teach that subject as it is practised today in the various studios engaged in making our dramatic and comedy productions; or should they confine their efforts to equipping the student with sufficient knowledge to take topical and simple scenic pictures?

To the writer the latter course would seem to be the safest one for the schools to follow. To such a restricted field they might achieve some measure of success, although I do not believe that any school course in cinematography can be of much practical use until supplemented by considerable experience in the field.

It seems, though, that the schools do not wish to so limit their activities (perhaps feeling if they did the courses would lose much of their appeal to prospective students) but in reaching out to encompass the whole domain of cinematography I believe they will fail to realize any practical success.

## Different Branches of Cinematography

For the benefit of those who are not familiar with the work of the cinematographer in the various branches of the industry, I will try to give a brief outline of their activities. This may serve to help answer the question asked at the beginning of this article.

Each branch of cinematography is quite distinctive, having separate and unrelated problems, and demanding different qualifications on the part of the men.

### The News-Reel

We will start with the work of the men engaged in making that very essential part of every film program—the news-reel.

With a fair knowledge of a motion picture camera, and of photography (this a school may be able to supply), our news cameraman is prepared to start out in quest of film news, and having started, he must return with the film regardless of all obstacles, in other words, he must be a "Go-Getter" if he is to succeed in this particular field.

### Must Be "Go-Getter"

The quality of the film is not of paramount importance, aside from clearness and definition, but he **must get it**. This "Go-Getter" quality does not inhere in every man, therefore, everyone could not make a good news cameraman.

The exploits of some of our intrepid news cameramen would make very interesting reading matter. They are to be congratulated for the results they obtain under the most adverse conditions imaginable.

### Scenics and Travelogues

The men engaged in the making of our scenic pictures and travelogues must possess much of this same spirit, as they also often work under the most trying of conditions, and as their work requires a better quality of photography, a more comprehensive knowledge of cinematography is required.

Since a greater knowledge of the subject of cinematography and more actual experience are required for proficiency in this new field, it does not seem likely that a man equipped with only schoolroom experience could set the world afire by making an amazingly beautiful and characterful scenic or travelogue.

Mastery of our subject is gained only after long experiences in the field, after we have gained the only experience that is of real value, the kind we acquire through making mistakes.

The cinematographer who would be really successful in this line of endeavor should not only have a thorough knowledge of the science of cinematography, but must also possess real depth of feeling and a love of nature.

## Analyst of Motion

The work of the cinematographer in the field of comedy is in some ways the most interesting and intricate of all.

Trick photography or rather trick cinematography plays an important part in the making of most comedies. The comedy cinematographer is first of all an analyst of motion, and is a cinematographer in the truest sense of the word.

## Requisites for Comedy Cinematography

The primary concern of the comedy cinematographer being to obtain or present motion in the most effective way for his purpose, lighting is to him secondary, and as such has been simplified and made unobtrusive.

Many novel devices and effects have been created by the comedy cameraman. Their work is often very difficult and exacting. Proficiency is gained only by long experience and specialization. The only school that can successfully teach this work is the school of the studio.

In many of the action dramas and melodramas, the methods of the comedy cameraman are often employed to secure the exaggerated effects of motion that are desired, but in the branch of the regular drama the problems of the cinematographer are of an entirely different nature.

## The Dramatic Field

The cinematographer in the dramatic field is more of a photographer and less of a cinematographer than the comedy cameraman, his action contains less of the physical and more of the mental, consequently he is less concerned with motion and more with lighting and tone.

In the best of the dramatic productions we often see examples of what is at once the science and art of cinematography—the perfect harmony of the photography with the mood of the story and of the players. This effect, when obtained, approximates perfection, as we now understand it. It is manifest that this perfection can only be attained by men who, through long, patient experience, have gained that fine sensitiveness so necessary to produce the exact tone and quality needed, and this is cinematographic art, for, after all, art is not a thing, but a quality.

## Experience Makes Master Work

A review of the best pictures of recent years from a cinematographic standpoint has brought one interesting fact to light, namely that each and every one was made not by beginners or men of scant experience, but by veterans of the camera, men who had been tried and not found wanting.

Of course we all have to begin some time, but no man who has merely finished a course in cinematography in some school is a cinematographer. He must supplement that knowledge by considerable real work in the studio or in the field, and if he is made of the right material and not easily discouraged he may succeed in time.



# Speed Of Projection

By Victor Milner, A. S. C.

In an article in the Motion Picture World of February 24, 1923, the Denver Department of Safety requested to be enlightened "on the maximum speed at which motion picture film may be projected?" The article appeared in Mr. F. H. Richardson's department. Some of Mr. Richardson's answers to the questions asked I found very amusing; for instance:

"Q. What is the standard studio speed?"

"A. [By Mr. Richardson] There is, and in the very nature of things can be, no such thing as a 'standard camera speed.' This is for the reason that light intensity varies enormously, and especially when out on 'location,' with an expensive company and an enormous overhead expense, the cameraman will, under adverse light conditions, use as large a lens opening as is practicable and slow down as much as he can, in order to obtain sufficient exposure. Conversely, when the light is strong the tendency is to speed up. This is something which will in all human probability be entirely overcome."

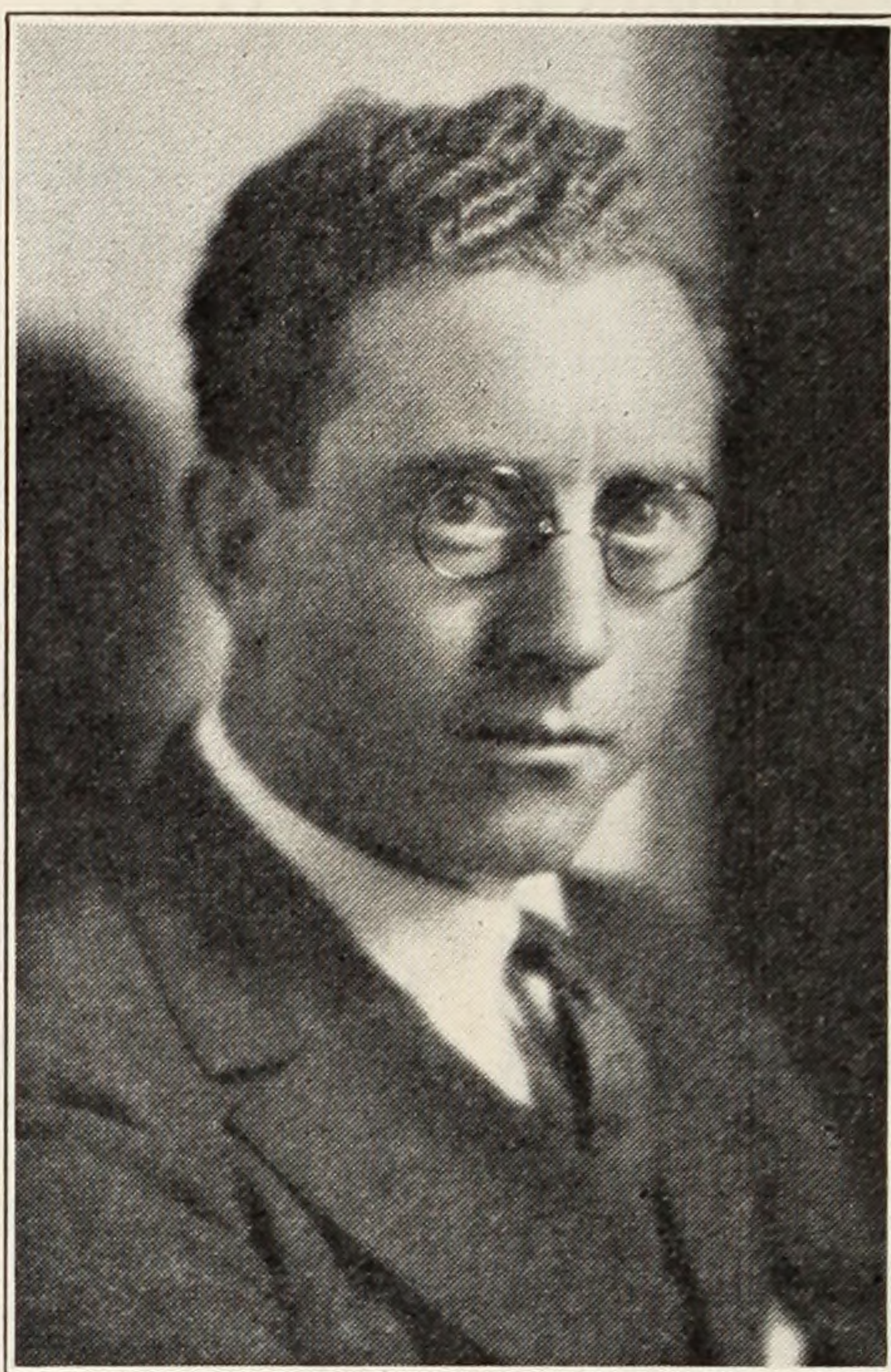
I have copied the above answer in its entirety, for I want you all to enjoy it as much as I did. Mr. Richardson further states that "there is, however, what might be termed an 'average' camera speed, or perhaps 'ordinary' camera speed would be more nearly correct. Just what that is is hard to determine, since different cameramen give different estimates."

"These estimates do not, however, vary widely and in my opinion what we may call the ordinary or average camera speed is about eighty (80) feet of film per minute. Some estimate it as high as ninety (90) feet, while others put it as low as seventy."

Mr. Richardson concludes by stating that "in my judgment eighty feet will hit pretty close."

## Suggests Visit

Really the above answers are so ridiculous and show such appalling ignorance that I would suggest that Mr. Richardson visit some studio where I'm sure that any assistant to a cameraman would explain to him that under all conditions of light slowing down of camera speed **would result in increase** in the speed of all objects acting normally before the camera and that speeding up of the camera would result in **slowing down** all normally moving objects before the camera, as long as the projectionist kept his machine operating at the



Victor Milner, A. S. C.

proper speed, i. e., about 65 feet a minute.

## Does Not Recall Instance

tographer, I do not recall a single instance of slowing down on my crank to obtain sufficient exposure, or speeding up to decrease exposure. Our lenses are fast enough to get an exposure in almost any light on an exterior, so is the negative stock we use.

In order to enlighten Mr. Richardson I should like to say that in strong sunlight it is not necessary to overcrank to keep from over-exposing, for the reason that all the cameras used in studio work have adjustable shutters, and that all lenses have diaphragms for regulating exposure, and that the speed of the crank is not being used to control exposure.

The average camera speed is two turns per second, or one foot of film per second. There are approximately 16 images per foot, and the above speed is used invariably, and projection should be at this speed except in scenes where the tempo of the action requires speeding up of the objects, as, for example, in a fight scene. "Average" speed in this case would be too slow. In comedy various speeds are used from normal to stop motion, in order to obtain desired effects. Of course if a projectionist speeds up to 100, where the scene was shot at 60, in order to get through with the show, no human eye will be able to stand the strain of watching objects moving at that speed. It will ruin every

"Shooting" and projection facts are given attention.

effort made by the producer, director and staff to put their best efforts before the public.

Likewise when the projection operator slows down to 40 or so and uses a rubber band to keep his fire shutter from dropping, he or the manager ought to be hung.

## Day's Work Projected

I wish further to inform Mr. Richardson that the day's work in each and every studio is projected by experienced operators, on the most modern projectors, where a speed indicator is used to indicate to the director the projection speed, which is set at about 65 to 72, and if a scene shows the wrong speed it is retaken.

I had occasion to ask Mr. Rex Ingram for his opinion as to the proper speed of projection. Mr. Ingram stated that he is very careful in viewing his "rushes" to obtain perfect speed. He firmly stated that in his opinion 100 feet per minute would absolutely ruin any production and that the projectionist should watch the tempo of the action of the story.

Mr. Richardson further states that occasionally there is a scene in which camera speed is in excess of 84.

"The cameraman who does this," Mr. Richardson states, "should be soundly spanked and sent to bed on bread and water."

I should be very much interested to know how Mr. Richardson derives at what speed the film was shot. I should not be a bit surprised if Mr. Richardson is not accustomed to our modern methods of fast cutting and mistakes such cutting for camera speed!

Fast projection as well as too slow projection will ruin any film. Particularly nowadays, when projecting machines are motor-equipped and race 1000 feet through at an express speed, there are still a number of managers who take advantage of high speed to accommodate the crowds. The fact that projection speed of this kind will eventually ruin their business never enters their minds.

I remember running 1000 feet in 12 minutes in the old days of hand cranking at the eight o'clock show, and in the afternoon I used to project the same reel so slow that it took Maurice Costello ages to cross the set. Those were my manager's orders. I don't doubt a bit that the above conditions still exist in some towns, and that the producers give them little thought.



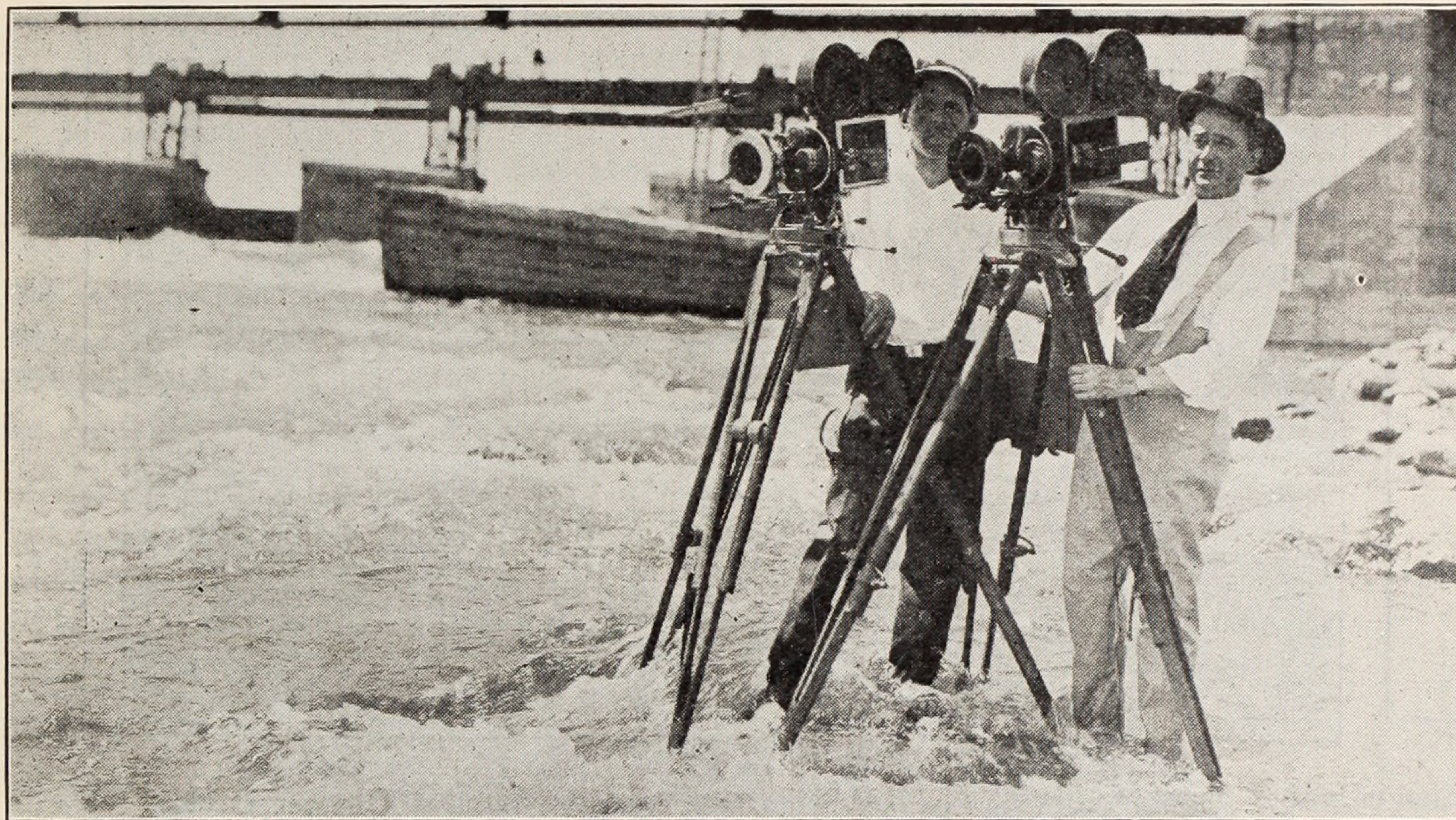
# From Canada To Florida With A Camera

Difficulties aplenty beset cinematographer in sojourn in Dominion.

By Walter Griffin, A.S.C.

Disadvantage in dearth of equipment and in government duties.

## In The "Soo"



Walter Griffin, A. S. C. (left), and David Hartford (right), ready to shoot a scene in the "Soo" rapids.

After one has traveled several thousand miles in Canada he must begin to admit a preference for filming motion pictures in a land which is more "versatile" in climate and locations, such as Southern California is and which, all weather conditions considered, is proved to be more dependable for camera work.

My recent trip during which I was serving as cinematographer with David Hartford gave me several weeks in Sault Ste. Marie, Ontario, and in St. John, New Brunswick, before we departed for Florida, where we made the concluding scenes for the second and last production which we produced during the journey.

Working in the dominion placed us in the same relative position as we would have been in if we had been producing a picture in this country some score of years ago, that is, we were called on to do a great deal of film pioneering work which was necessitated by virtue of the fact that the places we visited were not active production centers.

In an enterprise such as we undertook, hardships are the rule rather than the exception, and difficult working conditions must be regarded as normal lest one be discouraged before he is fairly started with the making of his production.

### Uncertain Weather

We found many beautiful locations, but their attractiveness was lessened through the uncertain weather which beset us throughout the trip. But it was our aim to produce our stories in the original localities, so there was nothing for us to do but to work as best we could. The people with whom we came in contact were very obliging and were always willing to assist us in every way they could, all of which served to make up for the deficiencies

which confronted us in the way of unreliable weather and a dearth of production equipment.

And it was in the matter of equipment that we sorely felt our absence from the proximity of active production centers. In Sault Ste. Marie especially, we needed more than the ordinary amount of lighting equipment, since we were to film as a part of our story, which was historical in its scope, many interiors in a steel mill that was several hundred yards long.

### Heavy Import Duties

To have brought lighting equipment from the United States would have placed us under exceedingly heavy import duty, which affected us severely enough just to get our cameras and other absolutely necessary working paraphernalia into the dominion. So it remained for us to obtain our lights within the borders of Canada and the search for them was a task that cannot be easily forgotten. After scouring every quarter imaginable within the boundaries of Canada we were able to get 20 Winfield-Kerners, four 70-amphere spots and six overhead scoops. Then, to add more fuel to the fire, we were obliged to assume a \$5000 bond to return the equipment within a certain period to the Ottawa company from which we had rented it at an enormous fee.

When Mr. Hartford and I arrived at the "Soo," we began the writing of our scenario and continuity on the scene of our story. We kept to our hotel room for 72 hours and worked straight through until we finished our undertaking. This close application was due to the state of weather—it was raining, and we wanted to be able to begin shooting when the sun did come out.

(Continued on Page 22)



# "Close-Ups"

By Stephen S. Norton, A. S. C.

Lengthy close-ups seen as dead-weight to action.

On location, where dangerous shooting angles make close-ups hard to obtain.



Scene taken in California lake territory near Bishop with James Van Trees, A. S. C., at camera

The production of motion pictures of today requires many important factors in the process of construction, and one of the most important of these is the close-up.

Dramatic action must make an impression on an audience or the real value is lost. It is by the use of close-ups that this is accomplished to a large degree.

## Where Close-Up Serves

The expression of an eye, a smile, a word spoken, or tears, may be lost to an audience if it were not for close-ups. Their use, however, requires expert judgment in knowing when and where they are most needed and must be used. Failure on this point very often means a loss to the producer after the production is released. The production may be based upon a wonderful and intensely interesting story, have capable people in the cast, pretty locations and composition, but without close-up action at all, its real dramatic value will be lost.

## Classification

Close-ups may be classed as medium, large and extremely large.

The first (Fig. 1) is usually at a distance sufficient only for two persons. This same distance is often used for one person when that person requires space within the camera lines to move about.

If the action is not tense, and a pleasing photographic effect is desired, as to composition, background, etc., then very often this same distance and size of figure is used.

The large close-up (Fig. 2) is of vital importance. It is this size which will often make a lasting impression on an audience and many otherwise successful productions would be valueless without this form.

The extremely large close-up is important when some small article, such as a watch, ring, small photo, etc., must

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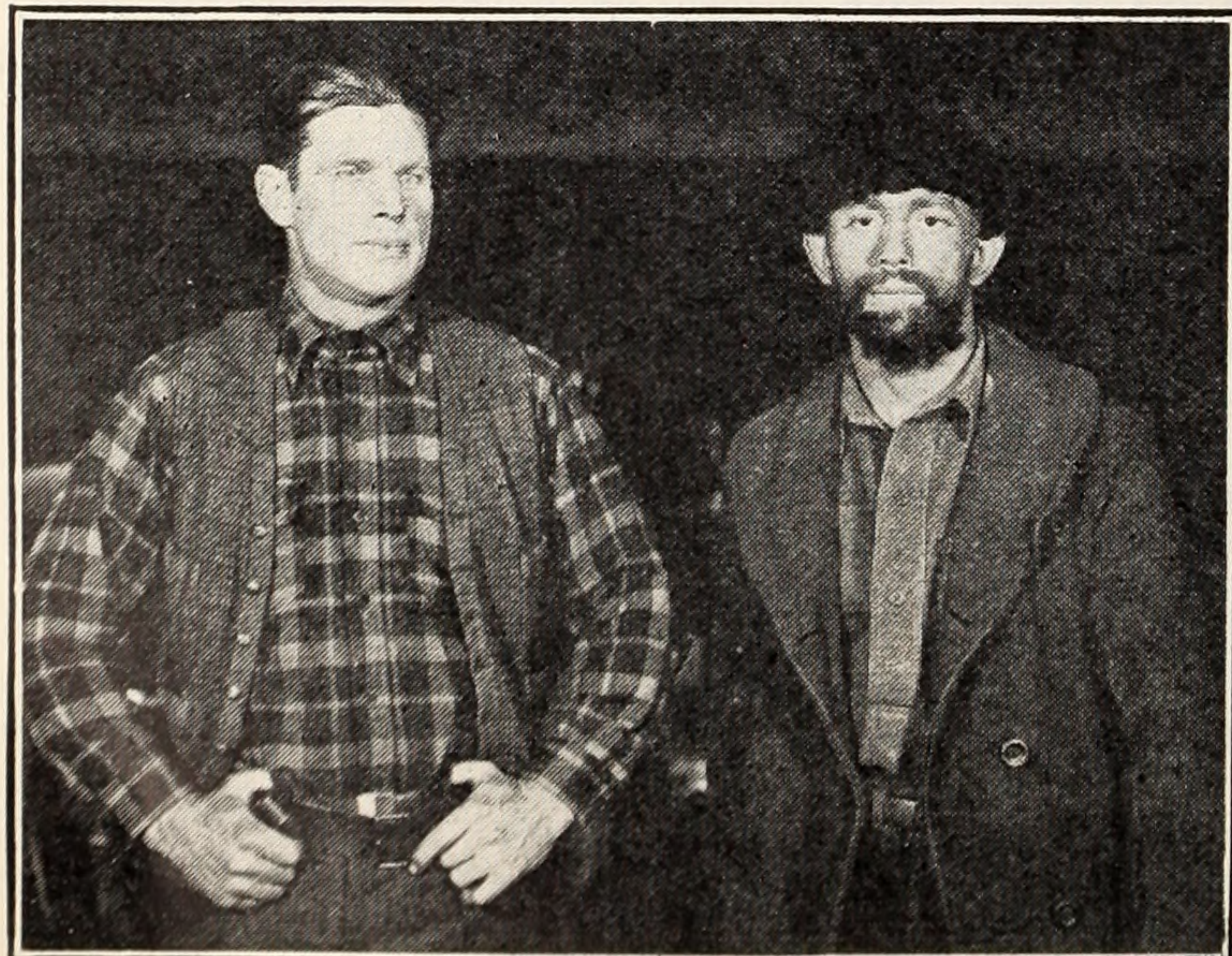


Figure 1



Figure 2

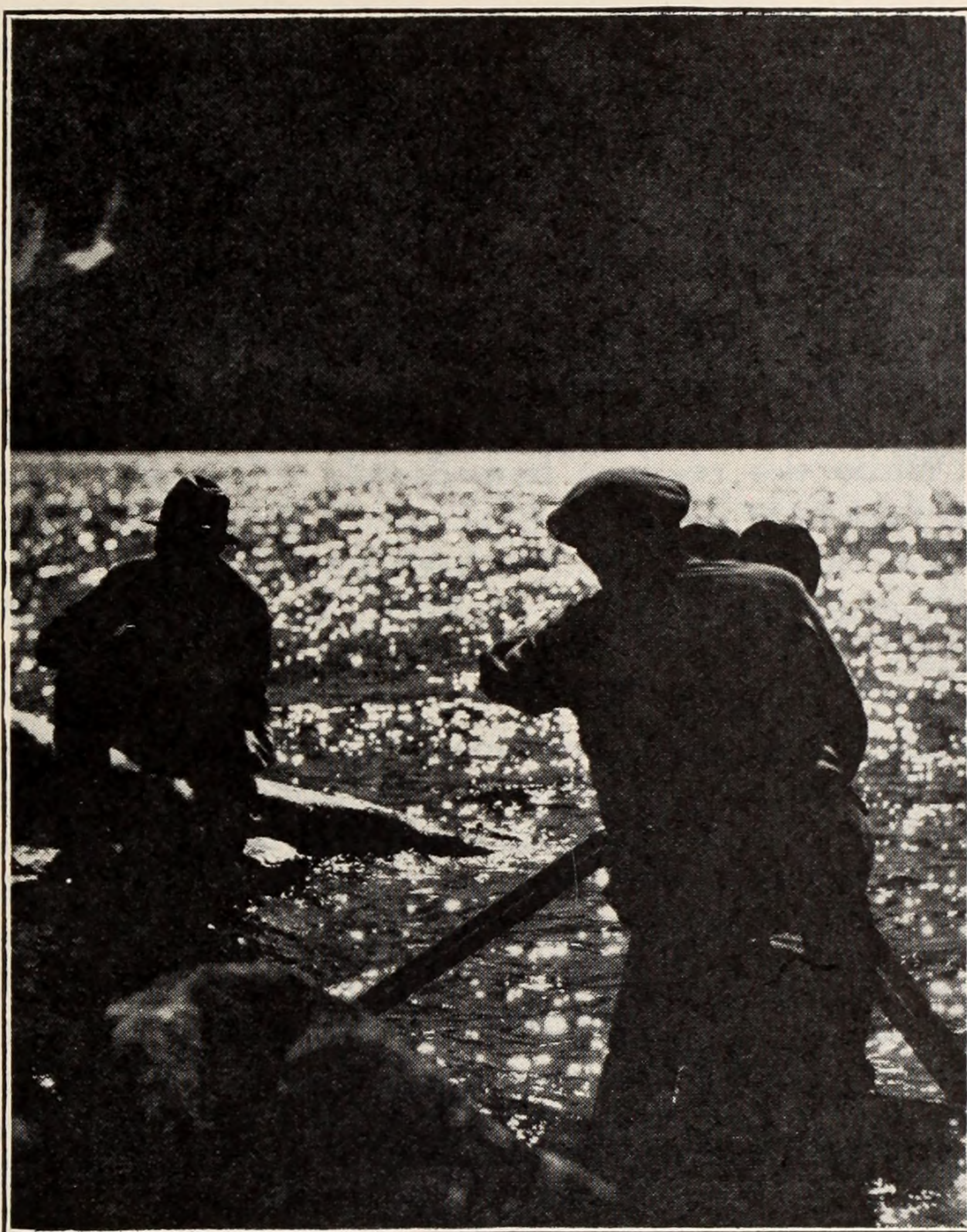


# A Location Paradise...

By James C. Van Trees, A. S. C.

California land of mountains and lakes found photographically fertile.

Sunshine on rippling waters combine for silhouette beauty.



James Van Trees, A. S. C., filming a new location.

The cinematographer must have a great deal of the nature-lover in his make-up if he is to be a success, especially when it comes to that one particularly important part of his calling—selecting locations.

Probably the public does not realize how much the cinematographer is depended on to make a picture scenically beautiful, for it is he who is a decisive factor in choosing locations. If he does not love nature, he will be unable to appreciate the distinction between one location and another, and his lack of appreciation for the charm of nature may be the cause of holding pictorial beauty away from others who would enjoy it.

The most calloused cinematographer to pictorial magnificence would revel in the locations which adjoin Bishop, California, where the writer has just spent five weeks filming scenes for "The Huntress," a Lyn-Reynolds production for Associated First National.

## A Revelation

The country around Bishop proved a revelation and we will have the pleasure of being the first people to bring it to the moving picture screen on a large scale. Even though one is working with a highly modernized instrument like the motion picture camera, he catches the spirit of the pioneer when he stays any length of time in that mountain and lake section of California which, nevertheless, is thoroughly abreast of the times, as indicated by the fact that even the smallest camps have electricity derived from the plentiful water power—all of which makes it convenient for the cinematographer who wants to use a portable machine to project his test film.

Our journey into the Bishop territory fell into three legs, covering a period of five weeks. The first week was

spent about 45 miles from Bishop at Convict Lake, where we waited for the roads "to open." The snow lingered there unusually long this spring, the winter having been unusually severe. The severity was shown, in fact, in tracts of 30 and 40 acres, where the wind had blown over and uprooted hundreds of pine trees, some more than 100 years old with roots 15 feet in diameter. The strength of the wind was further indicated in the manner in which it bent two-inch automobile club sign posts over at right angles.

## Plenty of Snow

From Convict Lake we desired to move on to Mammoth Camp, 15 miles distant. We could not wait for the snow to melt away, so dynamiting crews were set to work to clear the roads. In some places the snow lay 25 feet deep.

After a week we left the cabin behind that we had built at Convict Lake and forged on to Mammoth Camp, where we settled down for a stay of three weeks. We were in a hearty country in more ways than one, for our chief food—it being near the cow country—was beef all the time we were there; beef for breakfast, beef for lunch, beef for dinner.

## Lakes Like Mirrors

But we could not think about beef when such natural beauty stared us in the face for miles about. We were in the bosom of the lake country. Twin Lakes were but three and one-half miles away. Standing on one mountain point, you could see 120 lakes. Pines grew right down to the edge of the water, which in the early morning was clear and calm as a mirror. We made one scene of an Indian paddling a canoe through the lake, and except for the ripple round the bow, the top of the picture

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# The Editors' Corner

—conducted by Foster Goss

## SECOND-HAND LOCATIONS

It is a source of great joy for a cinematographer to go into a country that is practically virgin in motion picture locations and to film that country as the background of the production that he may be shooting. While the sections immediately adjacent to Los Angeles offer a great variety of scenic backgrounds, a great many locations lying near the Western metropolis have been photographed so many times that it has become an act of unoriginality to incorporate them into a motion picture.

Especially is this true of mountain, Canadian or general Western scenes. For such a type of story various locations have been worked and over-worked until the audience in a great many cases has come to recognize the same location appearing in numerous productions. Naturally if the story has some definite background like Yosemite, it is no more than logical, in the interest of authenticity, to use Yosemite as the locale of the production, but if the script does not call for some particular location around which the story is woven, it is a testimonial to the enterprise of the producer, the cinematographer and the director to hunt and find new locations for the picture they are making.

Unlike players, unidentified locations are not welcome to the public in more than one production, no more than the same interior scene, with little alteration except that which comes with the change of the camera shooting angle, would be in a plural number of photoplays. The same condition applies in the question of properties. It is a flagrant breach of good production sense to use the same furniture or properties in so large a number of productions until the attention of the public is attracted to the over-employment of the self-same inanimate objects.

With hundreds of productions with an outdoor locale having been made by Los Angeles film organizations since the industry entered that city, it is only natural that the most representative locations in the mountains near the film capital should have been filmed to a cinematographic death. Inasmuch as Canadian Northwestern, logging camp, mining and outdoor pictures in general are perennial in their popularity, the location situation no doubt will continue to affect those Los Angeles motion picture companies which strive for originality.

If the trend of the past several months is taken into consideration, then it is logical to believe that the location frontier will continue to



shove farther and farther away from Los Angeles. Towns that dared not dream of their neighboring country as being suitable for motion picture use will discover that they will become bases of operation for extensive trips of large production units into the surrounding lands. From a business standpoint, this evolution of location affairs will mean more than can be calculated to the towns and hamlets which are the centers of a scenic country, as a large unit which depends on such places as supply bases leaves behind it many thousands of dollars in upkeep and maintenance expenses, which will amount to increased trade for the local business men.

This situation, which is becoming more and more pronounced, has its virtues even though it works a burden on the producer who must bear the transportation and other additional expense involved in long trips from his studio. If a certain section, that is not a studio gravitating point as Los Angeles is, is filmed as the background of a production or a series of productions, then it is reasonable to believe that the people who live in such a section will harbor the natural curiosity to view the picture which was made in their land. Of course such exceptional interest would be provincial in its scope, but on the other hand it has been more or less of an axiom for a long time that the real profits on motion pictures are made in the small town or neighborhood exhibitions after the film has left the first-run theatres.

The quest afield for locations does not imply that the status of Los Angeles and Hollywood as the film capital of the world will be affected in the slightest, as much as it will mean to the towns that are destined to become new location centers. Even in outdoor productions there is a great proportion of scenes which must be filmed within the studio and after all, Southern California has stood the test as being the best studio section in the world.

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Building programs that mount well into six figures are being carried through by Hollywood organizations which are integral parts of the production side of the motion picture industry. In all instances, growing business coupled with a foresight for coming film developments prompted the expansion which is a healthy sign for motion pictures.

All in all, production is more stable now than it has been probably for many months and the construction in various quarters should make for continued stability, if the opinions of the officers of the expanding concerns, as expressed in the programs they have under way, are to be considered.



# Uses And Abuses Of Gauze

Improper introduction of gauze hampers effectiveness.



Unharmonious use mars general results in finished picture.

The use of gauze in motion pictures has been a subject of much discussion since it was introduced to the fields of cinematography. Following are presented the views of prominent cinematographers on its application:

## By Stephen S. Norton, A. S. C.

The soft focus and gauze effects have become important factors in the motion pictures of today.

There seems to be a great difference of opinion among the general public as to their use, and due to improper use by some inexperienced persons they have created disfavor among many people.

The effect caused by gauze helps to tone down the tempo of the scene in many cases when applied to interior scenes of a pathetic nature, but gauze cannot be exclusively depended on for this effect, as the lightings must also be of the subdued type.

Another pleasing use for the soft focus is in exterior garden or rural locations where there is an opportunity for fine composition and soft lighting effects and where the sequence is of a romantic nature.

When applied to close-ups gauze is very often of great importance, especially where the star or other member of the cast are in front of a large group of people and the action is intended to make a general impression on the audience. In this case the background is softened or subdued while the star is brought out in clear contrast.

There are many times when the soft effects prove to distract rather than to help and one of several instances is when used in sequences of a melodramatic nature where the action is tense and fast and where the surroundings correspond. Usually these scenes are photographed clear and sharp with lots of snap. To cut in a close-up of soft focus many times distracts or jars and tends to slow the action up.

Gauze effects should be used with great care because they can either greatly improve or prove disastrous to an otherwise good production.

## By George Meehan, A. S. C.

As a general thing, I don't approve of a wide use of gauze "all over the picture"—that is, to shoot the entire scene through gauze. There are, of course, scenes which may very appropriately be shot entirely through gauze, such as a close-up in which there is not much action. Also on night scenes when the action gravitates toward the center of the scene, the use of light gauze, especially in long shots, will bring up the back lights. Of course, the use of gauze "all over" the scene may be greatly over-done, such as shooting a person eating, as I have seen in some pictures I have viewed.

In the matter of exteriors I find that gauze comes to very convenient use—that is, if used properly. There is, a great many times, a bit of hilation around the edges of the frame. This hilation can be eliminated by using gauze around such edges. The gauze tends to darken those parts which otherwise would be too light. But care must be taken that the gauze is not too heavy or too far out in the frame. If it is such, the audience is likely to get the impression, a correct one, that the player is passing behind something when he makes an exit.

## By L. Guy Wilky, A. S. C.

Soft focus effects are obtained in motion picture photography by many types of soft focus lenses and also many varieties of mechanical materials. But since the use of gauze is the subject of this argument, I will confine myself exclusively to the use of this medium, in its relation and use in producing these soft focus effects. Gauze is a very valuable material when used with good judgment and upon its proper subject under favorable conditions. Some of the most beautiful effects that have been produced for the motion picture screen have been made by the aid of gauze. But, unfortunately, some of the most terrible attempts have been produced by the aid of the same material.

Proper lighting is a great factor in the success of the final result, because without proper lighting to begin with, any attempt at using gauze is a failure.

Gauze is also used for soft edges or vignettes, and is very satisfactory when properly used, but should be used with great care, for it can be easily spoiled by carrying the effect to extremes.

In conclusion, I might say that gauze is a very valuable material when used in judicious hands, but should be used sparingly and with great care, or the result and effect will be a failure and appear much too mechanical and entirely away from the artistic.

## By Jackson J. Rose

Gauze, as it was originally used in the hands of experts, gave very pleasing effects, but as its use became more general and fell into the hands of inexperienced people, the results became not so pleasing, inasmuch as the unknowing person, not understanding how to use this aid to cinematography properly, abused it.

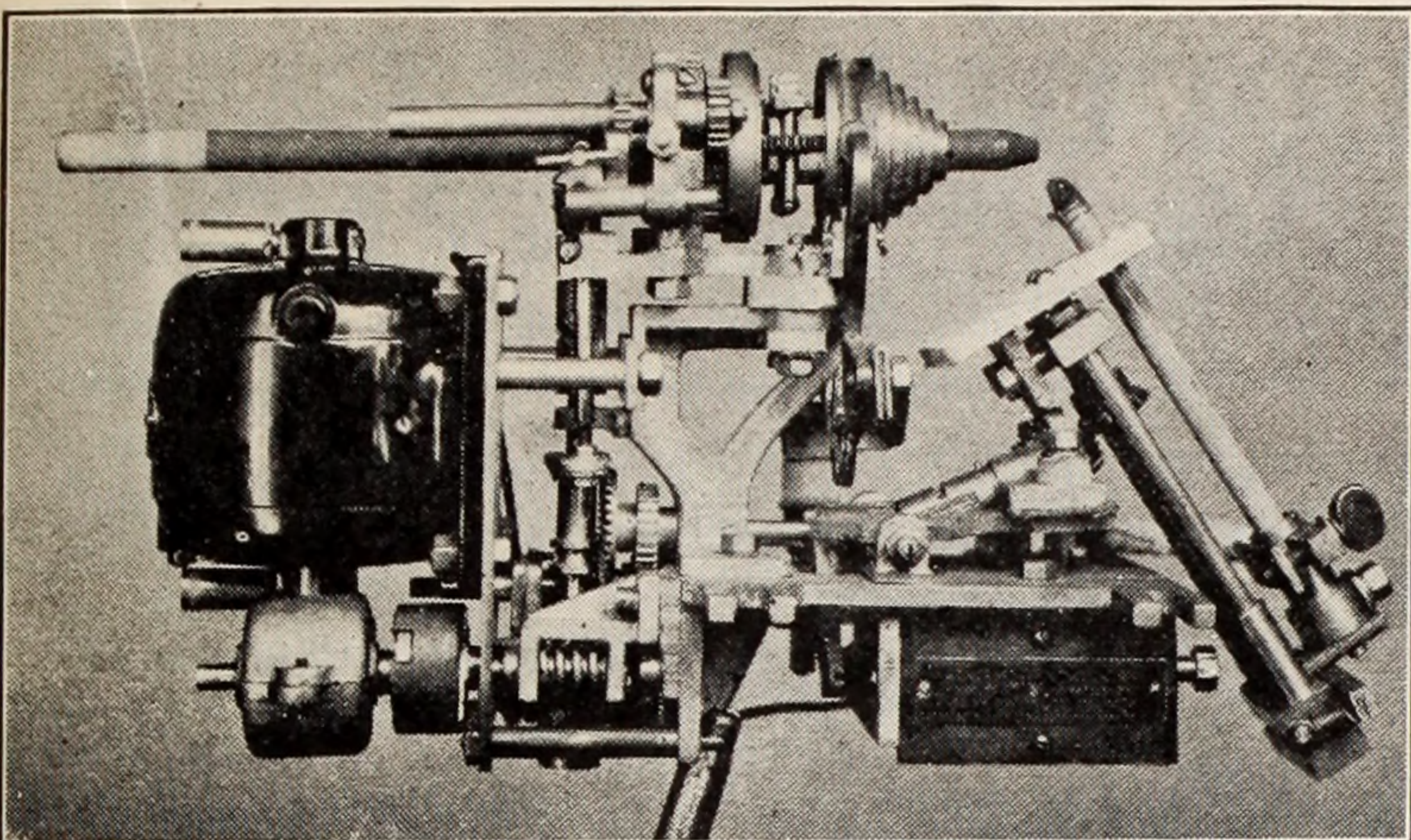
The use of gauze is not limited to the single kind of cloth which is commonly known as "gauze." Instead, "gauze" to the experienced cinematographer, means any one of several kinds of cloth, each of which has its particular application. Thus we might have gauze itself for one kind of effect, chiffon for another, cheesecloth or some kind of silk for still another. But the inexperienced person, it has been found, hits upon one kind of "gauze," which is usually the cloth that is known by that name, and employs it for everything. This is as disastrous as if just one method of lighting were used for every scene.

One mistake that even experienced cameramen make is to place the gauze at the wrong angle in the making of close-ups. One of the most disagreeable results from such mis-placing very often comes when the lights hit the eyes of the character in the close-up, so that it appears that the player is cross-eyed. The cinematographer who is thoroughly familiar with the use of gauze has learned to place the material before the camera so that the fiber of the cloth runs in a diagonal direction from the ground, in other words, so that it is not at right angles to the camera. Then, to eliminate the possibility of the character appearing "cross-eyed," the cinematographer will ascertain the exact place on the gauze where the eyes will show through. Then two spots are cut in the cloth so that the eyes may be photographed naturally while the rest of the figure shows up in soft focus.

Gauze is properly and most effectively used with the maximum opening of the lens. In giving the lens full opening, you add to the softness for which you are striving. But if the opening of the lens is kept small you cut

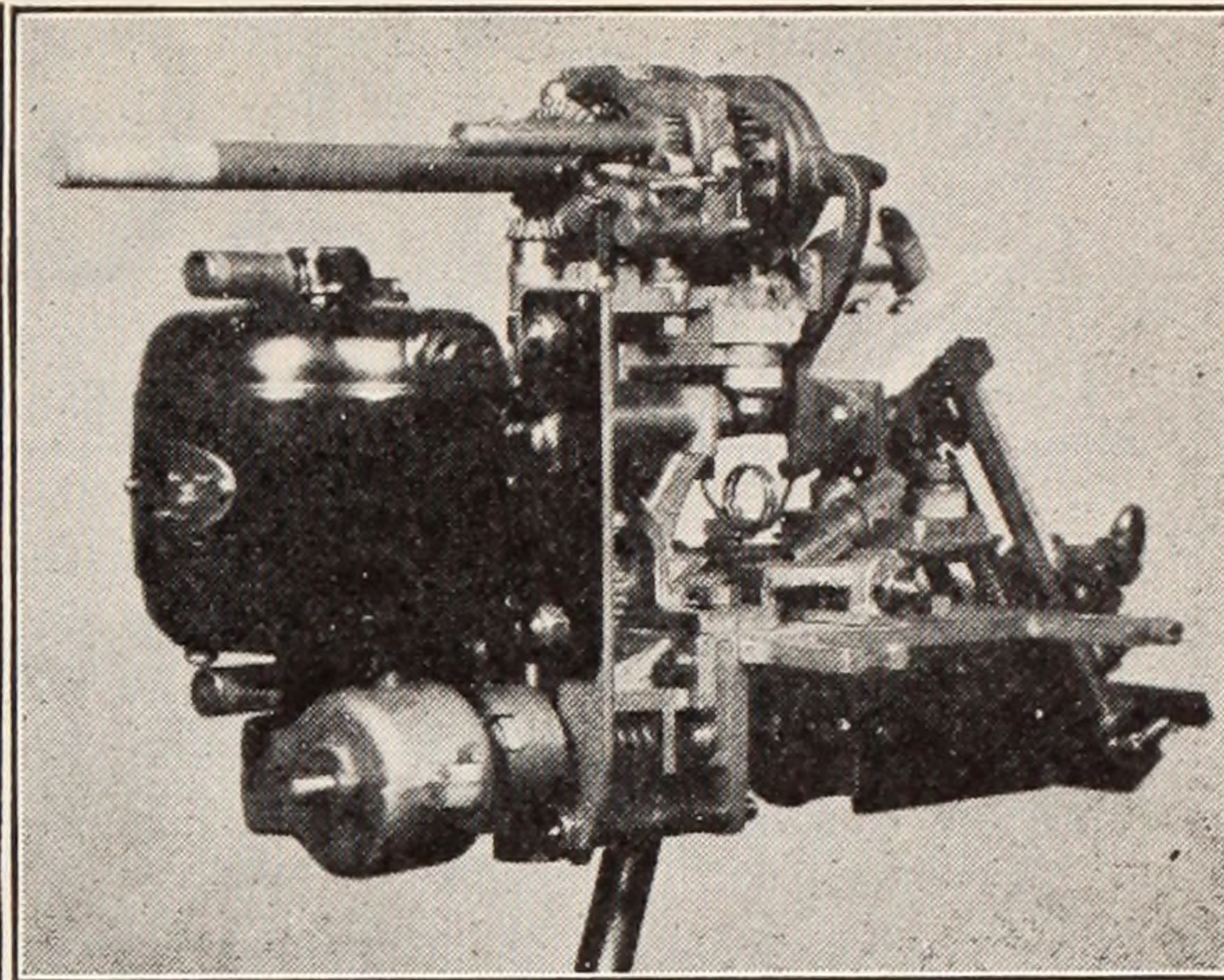
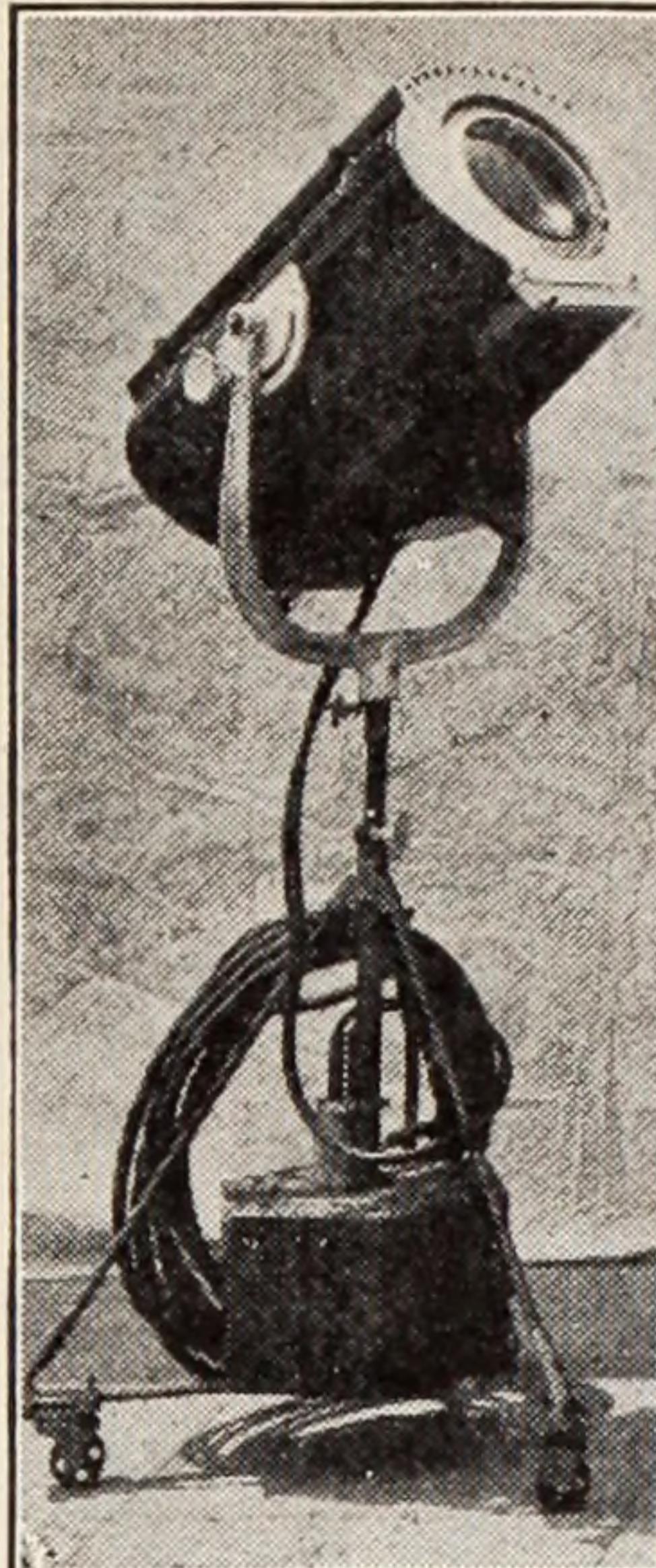
(Continued on Page 20)





W. J. Van Rossem, Print.

Above: Side view of interior mechanism of Ashcraft "automatic spot." Center: Light ready for use.



W. J. Van Rossem, Print.

Above: Rear view of interior mechanism, stripped of outer casings.

## New Spotlight In Hollywood



New form of concentrated illumination  
for studio use.

Developed after three and one-half years of research work, a new source of concentrated illumination, known as the Ashcraft "automatic spot," has made its appearance in Hollywood, where it is being introduced by the Cinema Sales Company, manufacturers of Creco electric studio equipment.

The lamp is announced as an innovation.

The illumination produced by this light is neither of the old style light, containing red rays, nor of the newer blue light produced by chemical means; but approximates the white to a great degree and is rich in ultra violet.

The light emitting electrode of this lamp is a one-half by twelve carbon ordinarily used in side arcs and positioned so as to project the maximum amount of light from the housing.

The element is a mechanical perfection and is not only of interest to electrical heads but of great value to the cinematographer, as improved service is obtained by the rapidly operating, self-striking mechanism and the light produced is extremely constant in value, due to the method used in maintaining a uniform length of arc.

### Operation

The positive feeding head consists of a tube through which the electrode passes. This tube is journaled upon a ball-bearing near the rear end and rotates at two revolutions per minute. Upon the tube and concentric with it is a spiral scroll gear meshing with feed rollers, which are in contact with the electrode. Any motion of the rollers relative to the scroll gear produces a forward and rotating motion to the electrode.

### Two Revolutions Per Minute

The tube with the rollers journaled upon it with their axis at right angles to the axis of the tube constantly rotates at two revolutions per minute and at the same time when the forward feeding occurs, when allowed to rotate with the gears, no feeding occurs. An adjustable device is arranged to regulate this amount of feeding to exactly compensate for consumption of the electrode and therefore the crater position can be maintained constant continually. The negative feed consists of a long feed screw with a device for quick resetting of the lower electrode.

This is constantly fed upward to compensate for the consumption of the 13-32 carbon.

It can be seen from the foregoing that a steady motion is given to the carbons, eliminating any rapid change in the length of the arc.

The mechanism is mounted in a new type of drum, which is designed to eliminate condenser breakage and over heating. After a half-hour run the temperature in the housing approximates 55 degrees Centigrade.

The housing is extremely light, but the details of strength in construction have been carefully worked out so as to stand the unavoidable hard usage the lamp is subjected to.

## NEW STANDARD BUILDING NEARS COMPLETION

The new administration and office building being erected by John M. Nickolaus and S. M. Tompkins of Standard Film Laboratories is nearing completion and is expected to be ready for occupancy in about two weeks. The new building is just south of the main laboratories building at Seward and Romaine streets, Hollywood. It is a part of an expansion program in which Nickolaus and Tompkins expect to spend approximately \$40,000 to increase the business facilities of their big film plant. Provision is being made in the new structure for offices for a number of independent producers who wish to make their executive headquarters at Standard Film Laboratories.

### Built for Expansion

The new administration building is so constructed that it will permit the addition of two wings extending back on either side in the rear. One of these wings will be given over to additional office space as it is needed. In the other it is planned to install a small preview theater in the near future. This miniature theater will be available for producers to have private showings of completed pictures for their friends and business associates.

### To Landscape Grounds

Two new film vaults have just been completed for storage of negatives from which release prints have been made. A contract is also being let for additional landscape gardening to beautify the seven-acre tract on which Standard Film Laboratories are situated.





Paul Perry, A. S. C., is photographing the First National production of "Ponjola," which Donald Crisp is directing. Perry has completed his work on "The Street Singer," on which, starring Mary Pickford, he worked with Charles Rosher, A. S. C.

\* \* \*

Charles Rosher, A. S. C., is finishing the camera work on "The Street Singer." Rosher has filmed Miss Pickford through all of her triumphs of the past several years.

Rosher has been lent to Warner Brothers by Miss Pickford to work with the Warner organization until she begins her next production.

\* \* \*

Georges Benoit, A. S. C., has bought a Mitchell camera. Benoit has just finished the filming of "Trilby," a Richard Walton Tully production directed by James Young, and is enjoying a well-earned rest.

\* \* \*

Allen Davey, Reginald Lyons, Alo's Heimerl and Georges Rizard, all A. S. C. members, journeyed to Bishop, Calif., during the first part of last month for the filming of cattle stampede scenes for "The Eagle's Feather," a Metro production that is being directed by Edward Sloman.

\* \* \*

Gilbert Warrenton, A. S. C., is on location in Montreal, Canada, for the filming of a Cosmopolitan production.

\* \* \*

Robert Newhard, A. S. C., has finished the colossal task of filming "The Hunchback of Notre Dame," which, directed by Wallace Worsley, who is lavish in his praise of Newhard's artistry, is heralded as Universal's greatest production to date.

\* \* \*

Joseph Dubray, A. S. C., is filming "Alimony," which is being directed by Emile Chautard for F. B. O. release.

\* \* \*

David Abel, A. S. C., is filming the Warner Brothers' production of "The Gold Diggers."

\* \* \*

James Van Trees, A. S. C., has returned from location at Bishop, Calif., where scenes were filmed for the Lyn Reynolds production, "The Huntress," for First National.

\* \* \*

Sam Landers, A. S. C., is shooting "Lord of Thundergate," which Joseph De Grasse is directing for First National.

\* \* \*

Ross Fisher, A. S. C., is photographing "The Mail Man," an Emory Johnson production.

\* \* \*

Robert Doran, A. S. C., is filming "What Should a Girl Do?" starring Edna Murphy, at the Hal Roach studios.

\* \* \*

Harry Perry, A. S. C., is in charge of the camera work on the B. P. Schulberg production of "The Virginian," which is being directed by Tom Forman.

\* \* \*

Arthur Edeson and Philip H. Whitman, both A. S. C. members, are concentrating on the camera work for "The Thief of Bagdad," the latest Douglas Fairbanks production.

\* \* \*

George Schneiderman, A. S. C., is filming the Fox feature, "Cameo Kirby," starring John Gilbert.

Charles Van Enger, A. S. C., is shooting "The Master of Men," a Goldwyn production, directed by Victor Seastrom.

\* \* \*

L. Guy Wilky, A. S. C., is making preparations for the filming of "Spring Magic," a William de Mille production.

\* \* \*

Karl Brown, A. S. C., is photographing Harry Leon Wilson's "Ruggles of Red Gap," which is being directed by James Cruze.

\* \* \*

Edwin Schallert, dramatic and music editor of the Los Angeles Times, addressed the A. S. C. open meeting of May 28th.

\* \* \*

Harry Fowler, A. S. C., has finished the Universal production, "The Sky-line of Spruce," starring William Desmond.

\* \* \*

Fred Jackman, A. S. C., has returned from an extensive tour into the wilds of Colorado, where he selected locations for his next production which he will direct for release through the Hal Roach organization.

\* \* \*

Reginald Lyons, A. S. C., has finished the filming of the latest Jimmy Aubrey comedy.

\* \* \*

Rollie Totheroh, A. S. C., has passed the half-year mark in the filming of Charles Chaplin's production of "Public Opinion."

\* \* \*

Edward A. Bertram, technical secretary of the Chicago Rothacker laboratory, has received word of his election to membership in the Society of Motion Picture Engineers. This action was taken at the Atlantic City convention. Bertram is entering his sixth year with the Rothacker organization.

\* \* \*

George Gibson, superintendent of the Chicago Rothacker laboratory, is now saying "Howdy" to friends on the coast. He has been transferred to the Rothacker-Aller plant for a period of several months, in keeping with Watterson R. Rothacker's policy of an occasional interchange of executives between the Chicago and Hollywood plants. Mrs. Gibson accompanied her husband.

\* \* \*

Dallas Fitz Gerald has sought the privacy of a visitor-proof cutting room at Standard Film Laboratories to edit the film of "After the Ball," which he has just finished directing for the Renco Film Company. The story is by James Colewell and in the cast are Gaston Glass, Miriam Cooper, Edna Murphy, Robert Frazier, Thomas Guise and Edward Gribbon. Ross Fisher, A. S. C., is responsible for the camera work on the Fitz Gerald production.

\* \* \*

Messrs. Howard Strickling and Frances Perrett of the Metro press department announce:

Motion picture stars are no longer the only persons in Hollywood who have medal winning dogs. John Arnold, who has the oft mentioned distinction of having photographed every picture in which Viola Dana has been starred, is carrying about a gold printed ribbon signifying that his police dog, Pal Baron Von Matinhoff, 18 months old, was the best dog in his class at the Los Angeles Kennel Club's last show. Mr. Arnold is now cinematographing Miss Dana in "The Social Code."



## Camera Histories of E. B. Du Par and John Stumar



There are presented this month the photographic biographies of E. B. Du Par and John Stumar, A. S. C. members, who are recognized in the world of cinematography as master camera artists.

### E. B. Du Par, A. S. C.

E. B. Du Par has a long line of photographic achievements to his credit, though he is still young and handsome enough, if he could ever be induced to desert the camera, to be a very romantic leading man.

For two years he photographed numerous successful Sen-nett comedies. Then followed a three-year affiliation with the Fox studios in Hollywood, where he demonstrated his versatility in imbuing notable comedies and dramas with photographic excellence.

For the past two years Du Par's genius has been radiating in Warner Brothers' productions, among them being "Little Heroes of the Street," "From Rags to Riches," "The Beautiful and Damned," "The Little Church Around the Corner," "The Printer's Devil," and "Where the Law Ends."

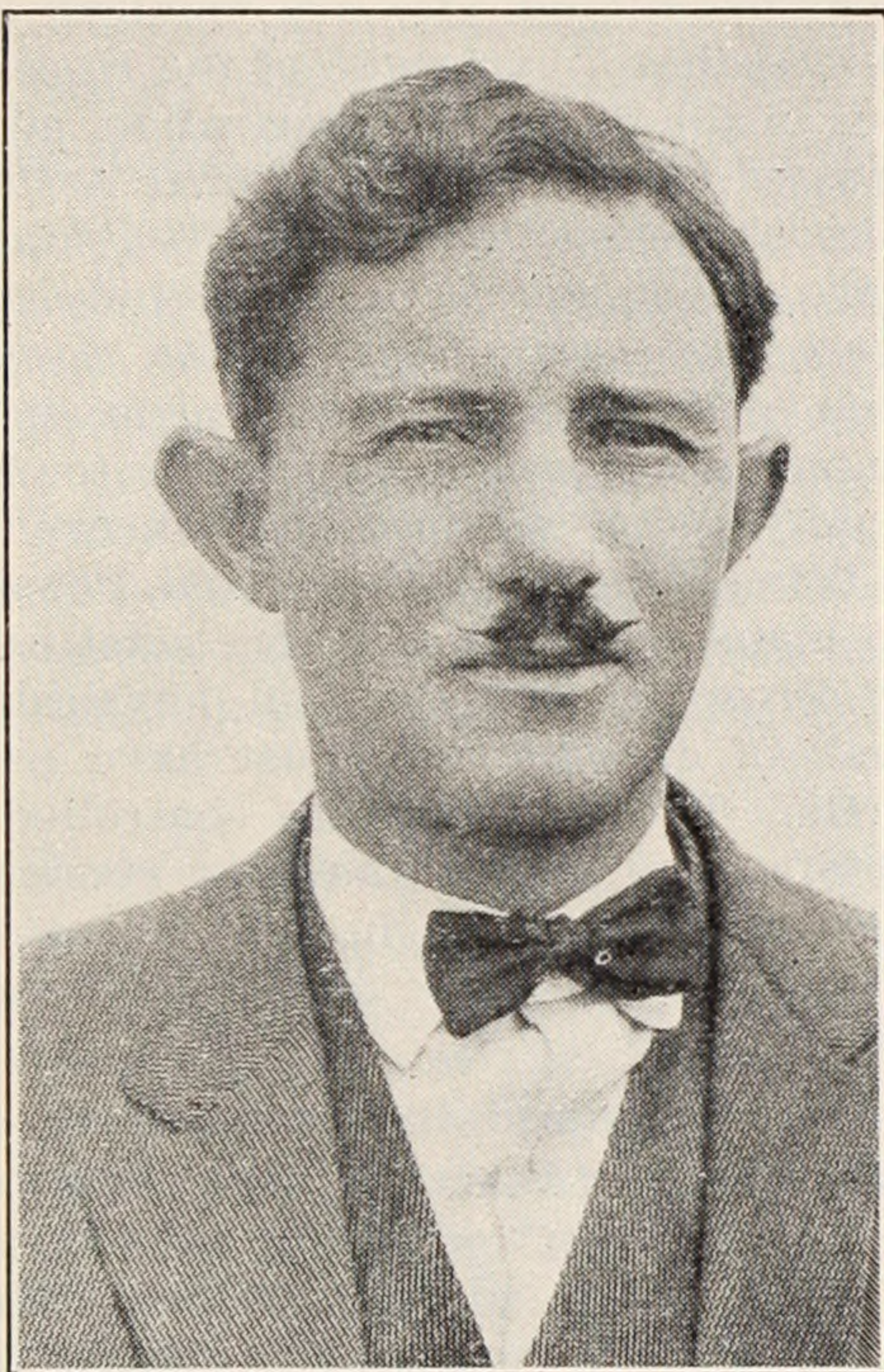
### John Stuart Stumar, A. S. C.

John Stumar's career as a cinematographer extends back 13 years, during which time he has filmed many of the most successful productions of all times.

A partial list of the productions that he has photographed includes "The Forgotten Law," for GrafMetro; "The Kingdom Within" and "The Dollar Devils" for

Schertzing - Hodkinson; "Blaze Away;" "Pardon My French," starring Vivian Martin for Goldwyn release; Robert W. Chambers' "Cardigan;" "The Song of the Soul," starring Vivian Martin; the following vehicles starring Dorothy Dalton for Ince-Paramount: "The Dark Mirror," "His Wife's Friend," "Black Is White," "La Apache," "Market of Souls," "Other Men's Wives," "The Housebreakers," "The Lady of Red Butte," "Hard Boiled," "Extravagance," "Quicksand," "Vive La France," "The Kaiser's Shadow," "Tyrant Fear," "The

(Continued on  
Page 21)



E. B. Du Par, A. S. C.



John Stumar, A. S. C.

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# The Smoki Snake Dance

By Dan Clark, A. S. C.

Cinematographer  
tells of white man's  
snake ceremony.

Victor Milner's article on the Hopi Snake dance in the last American Cinematographer brings to my mind another snake dance, similar to that, held by an organization who call themselves the Smoki People of Prescott, Arizona.

Some hundreds of years ago the Indian tribes of Arizona were visited by a great drought. No rain fell to enable them to raise crops. Famine and starvation was mowing them down by the thousands. Then their chief priest or medicine man received a message from the rain god, who was supposed to reside in some remote part of the earth, telling him that if his people would have rain they must send him their bravest and most honorable young man as a sacrifice. Straightaway this priest called all the young braves together, and from them he selected one who was the bravest and most honorable.

A hollowed log was then prepared, and this chosen one was sealed up inside of it and set adrift on a certain river.

## Return of the Brave

After an absence of a few weeks this brave returned with strange tales of his visit to the underground home of the rain god, of how the rain god had sent him back to earth with instructions to his people, that once each year they should prepare a great feast and dance, and during that dance the rain secret would be turned loose, which would produce the needed rain. The feast and dance were carried out, and rain came. Suffering ceased, and from that time until the present the feast and dance has been carried out by the Hopi Indians.

## The "Smoki People"

The organization of the Smoki People originated in the spring of 1921 for the purpose of raising \$1000 to apply on

a deficit in a fund for publicity on the "Frontier Days," which are the first, second, third and fourth days of July, at which time such sports as horse riding, bucking, bulldogging, roping, etc., are indulged in. It was at first suggested that a burlesque of the Hopi Snake Dance be given, but in the course of preparation, an entirely new idea was created. With the additional assistance of several very famous people who have lived among these Indians and have spent much time in studying their customs, they were successful in presenting a very faithful representation of the original dance. The success was so great that immediate demand was made to continue the dance annually and as a result, the dancers formed themselves into a lodge, known as the Smoki People. It now consists of 45 members, each of whom must be a permanent resident of Prescott, Arizona, and physically able to endure the task of dancing and must have passed certain initiation tests. The members are controlled by a council of eight chiefs, who during the year concentrate on the study of Indian lore for use in subsequent pageants. The Smoki emblem is four little dots permanently tattooed on the left hand.

Once organized, they immediately set themselves to work at the task of searching into prehistoric Indian records for the purpose of improving their next pageant, and in the following year succeeded with a much more faithful production, with thousands of dollars worth of costumes and other accessories and a most unique set reproducing with utmost fidelity a Hopi dwelling.

On June 8 of the present year, the Smoki not only produced a very sensational snake dance, but in addition,

(Continued on Page 18)

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☐ **Back in Hollywood**  
☐ **From Eastern Trip** ☐

The advantages of centralization of various phases of the motion picture industry in Los Angeles are becoming more and more apparent throughout the East, according to E. G. Patterson, sales manager of Standard Film Laboratories, who has just returned from an extensive tour through the Middlewest and East on which he met many prominent exhibitors, distributors and film executives. Production of motion pictures is almost exclusively confined to Southern California. As the result of his trip, Patterson believes there is a growing sentiment for grouping other branches of the industry here and thus obtaining much greater efficiency in providing the public with screen entertainment.

### Sees New Distribution Center

"It will undoubtedly be some time before Los Angeles becomes the distributing center of the film world," Patterson says, "but I think this will come to pass eventually. Of course, I was more interested in the film laboratory situation. Our organization has maintained since its inception that the laboratory developing the negative of a picture should make the release prints. The responsibility for the ultimate photographic excellence of a production should be undivided.

"This contention was against all precedent in the industry. It has taken some time to convince some New York executives of its soundness. But those producers who have given this system a trial have found, in almost every instance, that their pictures are presented to the public better photographically when the same laboratory carries their work through from camera to screen.

"The laboratory doing the daily work on a production is in closest sympathy with director and cinematographer and knows what effects they are striving for on the screen. The making of a negative is not a haphazard proposition. It must be done under the constant supervision of the men creating the picture, so that their ideas, and not those of the laboratory, will be carried out. It is as important for the character of the photography to conform to the tempo of the story, as it is for the musical score to follow the theme of the picture. Photographic effects on the screen have as great a subconscious effect on an audience as appropriate lighting and music in the theater.

### Good Prints a Responsibility

"All these things are considered in making the negative. They should be given just as much consideration in making the release prints. A cinematographer's responsibility for the photographic excellence of a production does not end until the public sees that picture on the screen. For this reason, the cinematographer's and the director's ideas should be embodied in every print. It is impossible for a laboratory 3000 miles away to know the subtle photographic effects these men have been trying to obtain. That is why we maintain that the responsibility for good prints should not be divided between two laboratories.

"By this we mean no reflection whatever on Eastern laboratories. But we do contend that it would be just as bad to send the negative of a picture produced in New York to California to be printed as it is to send negatives from Hollywood to New York for release prints. In neither case does the exhibitor get prints that do the photographic justice to the cinematographer's work.

"Of course the reason for this former division of labora-

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tory work was that there were no laboratories in Southern California capable of turning out the quantity of prints necessary in the speedy distribution of pictures. There are such institutions here now, however, and I believe it only a question of time when the majority of producers will see the many advantages of centralizing their laboratory work where their pictures are made."

Mr. Patterson has spent nearly two months in making a business survey of conditions affecting the motion picture industry throughout the United States. He represented John M. Nickolaus and S. M. Tompkins, founders of Standard Film Laboratories, at the national theater owners' convention held in Chicago in May, spent several weeks in New York subsequently, and visited other key cities. His analyses of business affairs are regarded as unusually authoritative, as he has been prominently identified with the motion picture industry in executive capacities for a number of years. He was business manager at Universal City when H. O. Davis was the chief executive there and accompanied Mr. Davis to Triangle Studios at Culver City when Mr. Davis assumed charge of that producing center. Mr. Patterson joined Mr. Nickolaus' and Mr. Tompkins' organization last fall and has played an important part in the phenomenal growth of Standard Film Laboratories in recent months.

## The Smoki Snake Dance

(Continued from Page 16)

staged the famed "Katsina Dance," the "Flute Ceremony" and presented the aboriginal clowns, known as "Mud-heads" or "Delight-makers." It was photographed for the first time in its history with the motion picture camera by three news reels and a production company.

During my recent visit at Prescott, while filming "The Lone Star Ranger," being desirous myself of securing some good shots of their proceedings, I was determined to witness one of their rehearsals for the pageant. However, my hopes were very much shattered when I found that I was not able even to gain admittance without a very formal invitation, which I succeeded in getting from a couple of their braves.

I deemed myself very fortunate to be favored with said personal invitation, but it proved to be most unfortunate.

It seemed that the braves I spoke to were not "brave" enough. At the psychological moment (when my hair was standing on ends) the "Big Chief" apparently decided that my presence was not wanted and headed for me with one of his choice specimens of an enraged rattler. It did not take me long to decide which exit to take and "over the top" I went, Mr. Chief meeting with the desired result and I met with quite the contrary, although I believe he had absorbed most of the snake's poison.

The urge to perpetuate the Smoki has grown even far stronger. A purpose was evolved to give motive to the organization which is now working to construct a great museum of actual Southwestern historic and Indian relics. An unparalleled collection of ancient Arizona manuscripts (for which the Smithsonian Institute in Washington has bid unsuccessfully) and many tracts of ground in the outskirts of Prescott among the pine-clad hills as sites for the Smoki pageants are in possession of the Smoki people.

But if I should ever be around that part of the country again while those Smoki braves are getting ready for their show, I "hopi" they will either have selected a new chief or a different kind of plaything, or I will have to replenish my supply of "snaki bite."

## A Location Paradise

(Continued from Page 9)

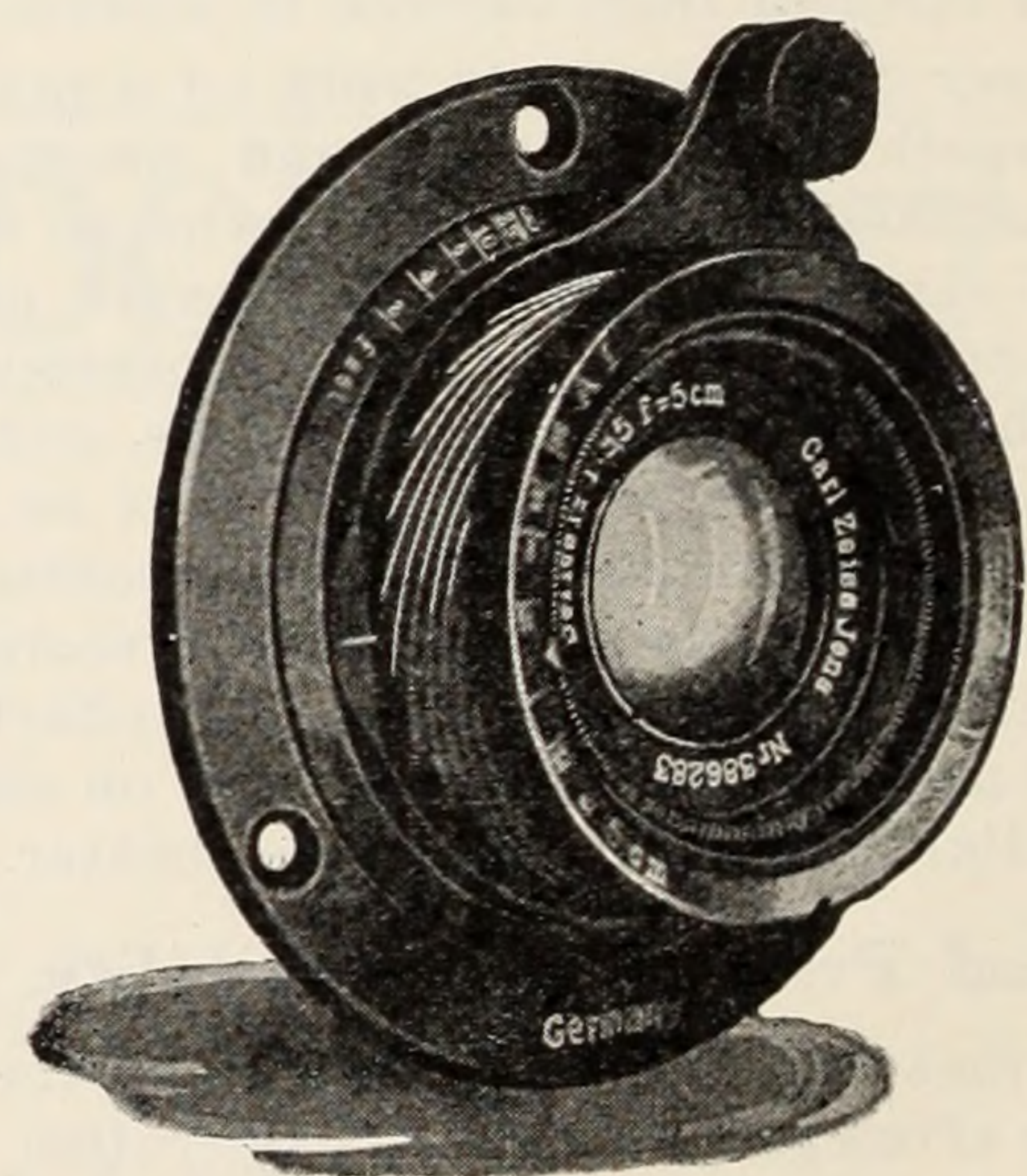
couldn't be distinguished from the bottom, so perfect was the reflection.

Picture then, the reflection of pines, snow and clouds in



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such water, with perhaps an image of a snow-capped mountain to add its stateliness.

We arose at five a. m. and went to Twin Lakes every morning. Six-horse teams followed our slow-moving automobiles to pull out the machines whenever they became stalled—which they invariably did.

We used 60 Piutés—squaws, children, papooses and bucks—in the scenes that we made at Twin Lakes and had the benefit of watching them live in primitive fashion. The company pitched teepees for them and they immediately slipped into an easy-going environment as if they expected to live there the rest of their lives, instead of the duration of our visit to Mammoth Camp. They proved themselves skilled fishermen, extracting fish with the crudest of tackle from the waters under the logs right by the shore.

For our lake scenes, the carpenters built a scow to which two gasoline motors were attached. The director and I had the pleasure of being thrown into the lake in the frigid cold of one early morning when the canoe in which we were riding overturned from the faulty manipulation of a paddle.

While at Mammoth Camp we rode horseback to a point known as the "minaret," where we photographed an Indian at sunset. On our way there from the camps we passed over snow that was 30 feet deep in places. But our pains were well rewarded, as in the valley below us, stretching as far as the eye could reach, was the San Joaquin country, a sight that will live long in our memories.

### Silver Lake

From Mammoth Camp we went to Silver Lake, the depth at the center of which has never been determined. Mountains rise almost straight into the air at the very edge of the lake, the only entrance to which is by a small creek. Despite the approach of summer, it was still very cold, so cold that the film, when being loaded, was brittle enough to break in the hands.

### Panchromatic and Filter Experiments

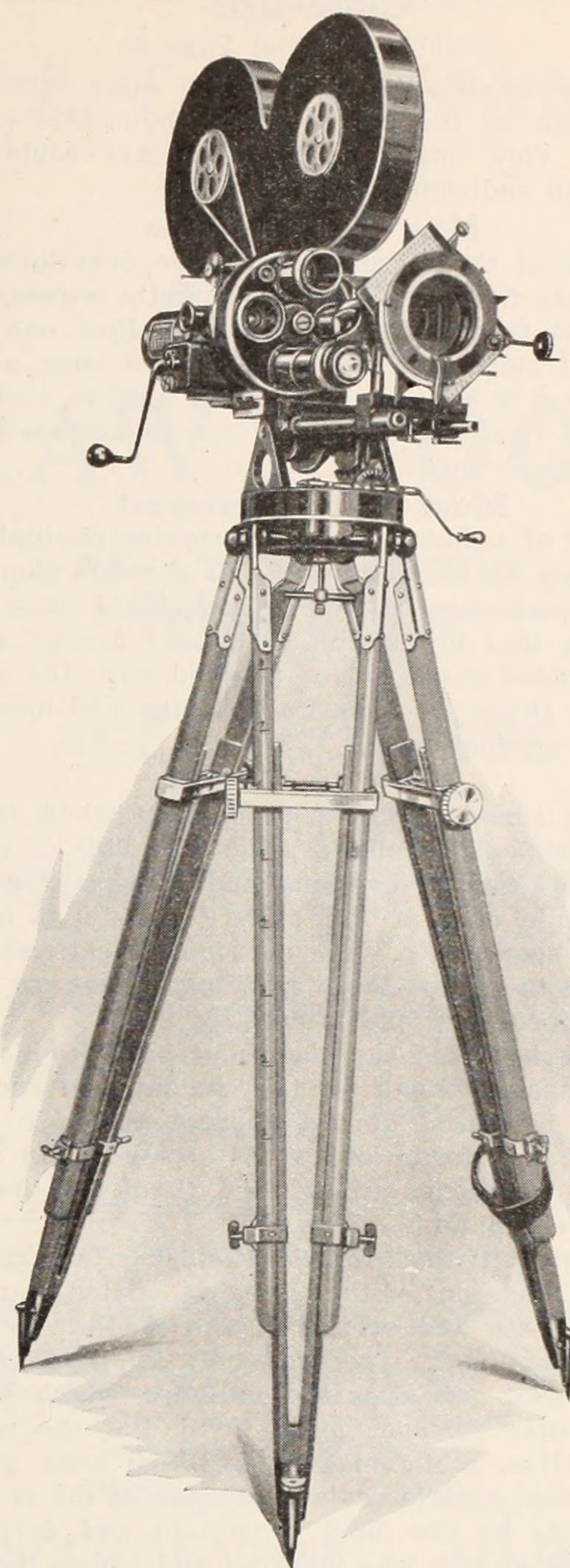
We did a great deal of experimenting with panchromatic stock and filters in an effort to neutralize the contrast caused by the white of the snow and the photographic blackness of the pines. Throughout the five weeks we kept in constant communication with Los Angeles. Each day we would send a man back with negative and the next day he would return with test film.

### Deserted Burial Ground

Once when we had started out from Silver Lake in the direction of Mona Lake, scouting for locations, we went up one of the wildest of canyons and, to our surprise, discovered a graveyard in the wilderness. It had no fence and we entered it, finding a strange variety of tomb "stones," which, bearing dates of the '60's, were logs split in half. On these crude grave marks had been painted names and inscriptions. What was particularly strange was the fact that the lettering, preserved by the paint, stood a half-inch above the pine slab proper, which had been worn down by the elements during the passing years.

### A "Ghost" Town

We pressed on up the canyon and, five miles from its entrance, came upon an old "ghost" town, a typical '49 settlement which now, the gold rush died away, is totally deserted. The windows and the doors of the hotel were blown in and snow was heaped on the floors inside. We entered the living room and perceiving newspapers protruding from the edges of the carpet, we extracted them and found that they bore dates of 1886. In one corner of the room was an elaborate old grand piano, the keys, the felt and the varnish of which were slowly succumbing to age. We later learned the legend that Jenny Lind had once danced on top of the old grand. The town was that of Lundy and in its prime had a population of 5000.



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## "Close-Ups"

(Continued from Page 8)

be shown in detail. Very often this same article has a direct bearing on the story, and without this extremely large close view many dramatic points could not be exposed to an audience.

### May Be Overdone

In the use of the close-up, it can be over-done as well as slighted, as for example, in a dramatic sequence where the action is fast, tense and scenes follow one another rapidly, if at such time a close-up is too long, no matter how attractive it may appear, it will tend to slow up the action and a vital point intended for an audience may be nearly or entirely lost.

### Must Sustain Interest

Audiences of today expect and require photoplays that hold and keep up their interest. If a production has too many long close-ups, especially individual ones, it very often causes that production to appear draggy and slow and its intended mark is not reached with the audience, even though there are beautiful settings and locations all through the production.

### Hard to Obtain

There are times during a production when the close-up is quite difficult to obtain (Fig. 3). This is especially so when working on locations and in hazardous places, as, for example, edge of high cliffs, tops of high buildings, many water scenes, etc. At such times great risk is often taken by all to secure these thrilling scenes, so that the story will appear real and interesting.

Sometimes, however, there are places used which do not allow even space enough for the camera. At such times, the camera is placed at the nearest available point of vantage and long focus lenses are attached. In this way many wonderful scenes are secured, thanks to the modern camera and equipment.

When a company goes to a location it is imperative that the most be made out of that location. Often many of the wonderful effects and scenes in the modern production, including close-ups, are secured only by hard effort and risk by all. Not only does the audience, which views the production after release, get a thrill, but the producing staff themselves, while making, get one even greater.

If the audience while reviewing some of the recent productions made by the most prominent and daring stars will realize what risk was incurred and where the camera was located, then will they fully appreciate the real thrill of the scene and what modern picture production means, especially after viewing some of the most interesting close-ups taken at these locations.

## Uses and Abuses of Gauze

(Continued from Page 12)

out the possibility of softness, but introduce contrast, which is exactly what you do not want in soft focus.

Various colored gauze proves helpful to the cinematographer in the absence of filters and gives the effects that are wanted, such as the softening of clouds or the like. Different colors of gauze are very often used to great advantage for fog or dim effects. Various meshes are of great assistance to the expert in obtaining the scales gradation.

There are so many colors, meshes and kinds of gauze that it is practically impossible to lay down any one particular form or combination for application on any one type of scene. The right use in the right place comes only with a great deal of experiment, which amounts to experience in its use. It is only by experiment of this sort that its proper use can be learned; therefore, the inexperienced person who trusts to luck for results when he selects his gauze at random is usually destined to encounter a great deal of trouble, and gauze will prove a liabil-

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Regular model Debie Camera, wooden case, with automatic dissolving shutter, special focusing attachment, special masking device, two-inch F 3.5 Krauss Zeiss lens, eight magazines, leather case for camera, leather case for magazines, rewinder, sunshade, two sets of masks, and Precision Ball-Bearing Tripod, all brand new. Formerly \$1500.00; now..... **\$1,050.00**

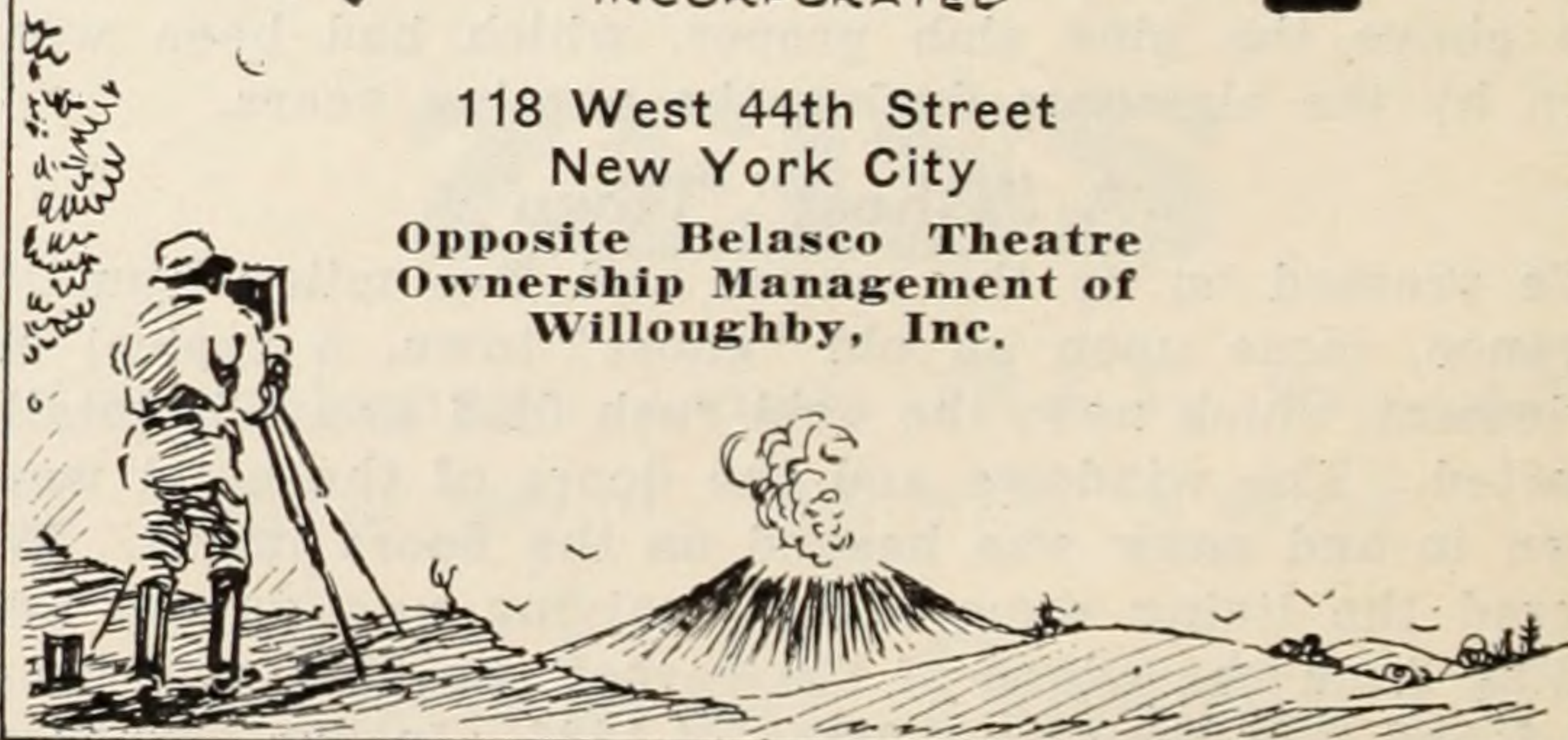
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ity to him and his picture rather than an asset which it becomes in the hands of an expert.

In conclusion, I might say that I am an advocate of the use of gauze in the proper place by experienced cinematographers, but rather than see it abused by the inexperienced, I would prefer to have it entirely eliminated from the picture.

### Camera Histories

(Continued from Page 15)

Mating of Marcella," "Love Letters," "Love Me," "The Price Mark" and "Flare-up Sal;" "The Vamp" and "The Marriage Ring," starring Enid Bennett;" "An Even Break," starring Olive Thomas for Ince-Triangle; "Mountain Dew," starring Margery Wilson for Ince-Triangle; "Partners of the Tide," for Eastern Film Corporation; Frank R. Adams' "The Super Sex," and, not released as yet, the Goldwyn-Hampton production of Rex Beach's "The Spoilers," and the Sacramento Pictures Corporation production, "Temporary Marriage."

At present Stumar is filming "Wanted, A Home," a six-reel Universal-Jewel feature, directed by King Baggot and with a cast including Baby Peggy and Sheldon Lewis. Stumar has numerous other Universal productions to his credit.

Ray Renahan of the Technicolor Motion Picture Corporation is still scouring motion picture quarters for the tripod head which mysteriously disappeared from the Metro studios in Hollywood. The tripod head is of no value except to Renahan.

Andre Barlatier, A. S. C., is photographing the Metro production, "Hell to Answer," directed by Harold Shaw.

### Filters For Cinematography

(Continued from Page 4)

the rest of the scene which is to remain definitely in the background. This form of filter is really a duplicate of the principle in the fog filter with the exception that it carries a clear center that measures one-half inch in diameter.

#### For Night Scenes

It has been found that a filter following a black circular vignette arrangement greatly facilitates the filming of night scenes. Contrasting the white iris filter, which is a white circular vignette, the night filter is black with a center of glass, one-half inch in diameter. The glass is surrounded by graduating tones of yellow. This form of filter makes possible the shooting of night scenes in the brightest daylight and is said to particularly lend itself to close-up work.

Matting and vignetting are also possible in various degrees with a type of filter known as the irinette, which gives pictures within a heart, diamond, oval panel, or the like, all of which are closed in by black borders.

#### Sky Filter

To give particular attention to sky work when cloud effects are to be retained or the "true blue" of the heavens are to be reproduced correct to shades and tones photographically, Scheibe has devised a sky filter which varies from a deep yellow at the top to clear glass at the

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GEORGE MEEHAN



bottom. While providing a wide margin in efforts to get sky effects, the glass bottom permits clear exposure on the foreground. By pushing the filter downward until the heaviest yellow shade is opposite the top of the lens, a cloudy and dusky sky results.

### For Tests

What is known as a monotone filter has proved invaluable in tests to determine how the various colors will come up in film. This filter precludes the necessity of making an actual photographic test and hence its value is evident. It is said that the monotone has come into use among organizations which sell colored materials to producers.

While most filter usage falls into set divisions, Scheibe produces various combinations of filters for special work.

The advantage of working with the filter is by no means confined to the motion picture camera, as its application to the still camera is equally successful.

In addition to the graduated filter, Scheibe is able to produce filters in any color for use with panchromatic film and with regular stock.

Recently devised forms include a graduated gelatine, of a very heavy and non-curling nature, that is said to be adaptable for trick and stunt work, as well as gelatines of diffusing screens and fog filters, graduating them so that soft focus or fog effects can be produced without the cessation of cranking or resorting to "cuts."

## From Canada To Florida With A Camera

(Continued from Page 7)

One of our chief concerns in the "Soo" was to get several thousand extras for the mob scenes in the production. Before we went to the Canadian city, officials there assured us that they would have no trouble in producing any number of people up to 10,000. They lived up to the promise, but the fulfillment of the promise netted us nothing in picture results. We called the mob scenes for a Sunday. That part of the picture was to be especially virile with the workmen present in large numbers. They were to be representative workmen of the mills and factories with the sweat, as it were, beaded over their collective brow and with the grime of their toils present in their appearance.

### Sunday-Best Was Bad

But we got no such characterizations. We did get our 10,000 people, but it was Sunday, don't forget, and Sunday meant Sunday-best clothes; moreover, a motion picture company was in town and if they were to appear in pictures, nothing short of their best clothes would measure up to the occasion. So their best clothes they wore—straw hats, starched collars and shirts, and the most assertive of neckties, and all this was for our mill-marked and factory-appearing workmen.

Naturally, to the disappointment of everyone, we had to postpone the making of our films. We named Thursday for the second turn-out, but when Thursday came around the sun didn't come out, so we advanced our date with the populace another day. But Friday brought more bad luck in the way of listless weather, so that, as a result, we had to make a flying trip to New York to obtain our mob material. Anyway, the number of people turning out at the "Soo" was dwindling, there only being about 900 present on Thursday, and on Friday, evidently discouraged at the possibility of our putting them into pictures, all stayed away with the exception of 50.

### To Long Island

Our luck was little better on Long Island. Gavin Young, assistant to Mr. Hartford, had gone ahead to make arrange-

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ments for the people who were to appear in the mob scenes. We expected, on our arrival, that it would require fully four or five days to make all those arrangements. However, an agreeable surprise was in store for us. Mr. Young had arranged for something like 1000 people on a "weather permitting" call, to appear on Long Island at seven o'clock the morning following our arrival to work before our cameras.

At seven o'clock with the 1000 people present—thanks to Mr. Young's efficiency—the sun gave promise of consistency, but by nine the clouds had come and showers followed thereafter. From that point on it was a running battle with the weather throughout the day, shooting scenes in the moments that the clouds and showers left the sun unprotected, with the result that the \$8000 or so in overhead was not spent in vain.

We returned to Sault Ste. Marie and completed a stay of nine weeks there. That nine weeks carried us through July into September—through what should have been the cream of the summer weather. But unfortunately summer-time meant rain-time. Despite the fact that there were only a few hours each day when the sun wasn't due to be shining, our actual shooting time was but a fraction of our total stay there.

### Business Calls Director

When our stay at the "Soo" ended, it was necessary for Mr. Hartford to return to New York on company business. We were as yet confronted with the task of obtaining the most exciting scenes of the production, those from which the picture, "The Rapids," took its name—of a man and a woman shooting "the rapids" in a canoe. Indians who had agreed to do the work at the "Soo" had lost their nerve.

### "Rapids" Scenes Necessary

"Griff, go get 'em," Mr. Hartford instructed me, referring to the scenes which were necessary for the completion of the production. Those few words comprised his entire instructions, in fact, he did not limit me on time or money in our quest for the action of the "rapids." In other words, I was to get the scenes of the man and the woman shooting the rapids no matter how long it required or how much money it took.

We left the "Soo" together, Mr. Hartford going on to New York and I stopping off in Ottawa. When I arrived there I had racked my imagination as to how I was going to get the scenes that were so badly needed, but after all my speculations and investigations, I must admit that I was at loss concerning what means I should employ to complete the mission to which I had been assigned.

### Log-Roller at Right Time

You can imagine my joy, then, when met I quite by accident, the champion log-roller of Canada in a hotel in Ottawa.

Ned Letang was his name, and when he discovered what I wanted, he volunteered that there was not a rapid in the world that he or his brother were afraid to shoot; moreover, he wound up his very sincere boast by offering \$100 to anyone who could stay with him on a floating or plunging log for five minutes.

So we went to the Lachine Rapids at Montreal, infamous for their treachery. Ned was to double for the woman in shooting them, while his brother was to be the man companion. As we procured a 16-foot canoe on shore, a big Irish-looking policeman, speaking excitedly in French, protested that we had better conclude our mission hurriedly, as the city authorities would halt us if they discovered our intentions. The policeman was very emphatic in informing us that no white man had ever shot the Lachine Rapids in a canoe. As far back as memory could reach, he told us, there had been stories of the tragedies which came with the unsuccessful attempts of not only white men, but of Indians who were bred to the forest and the Canadian streams, to navigate those treacherous waters in a canoe.

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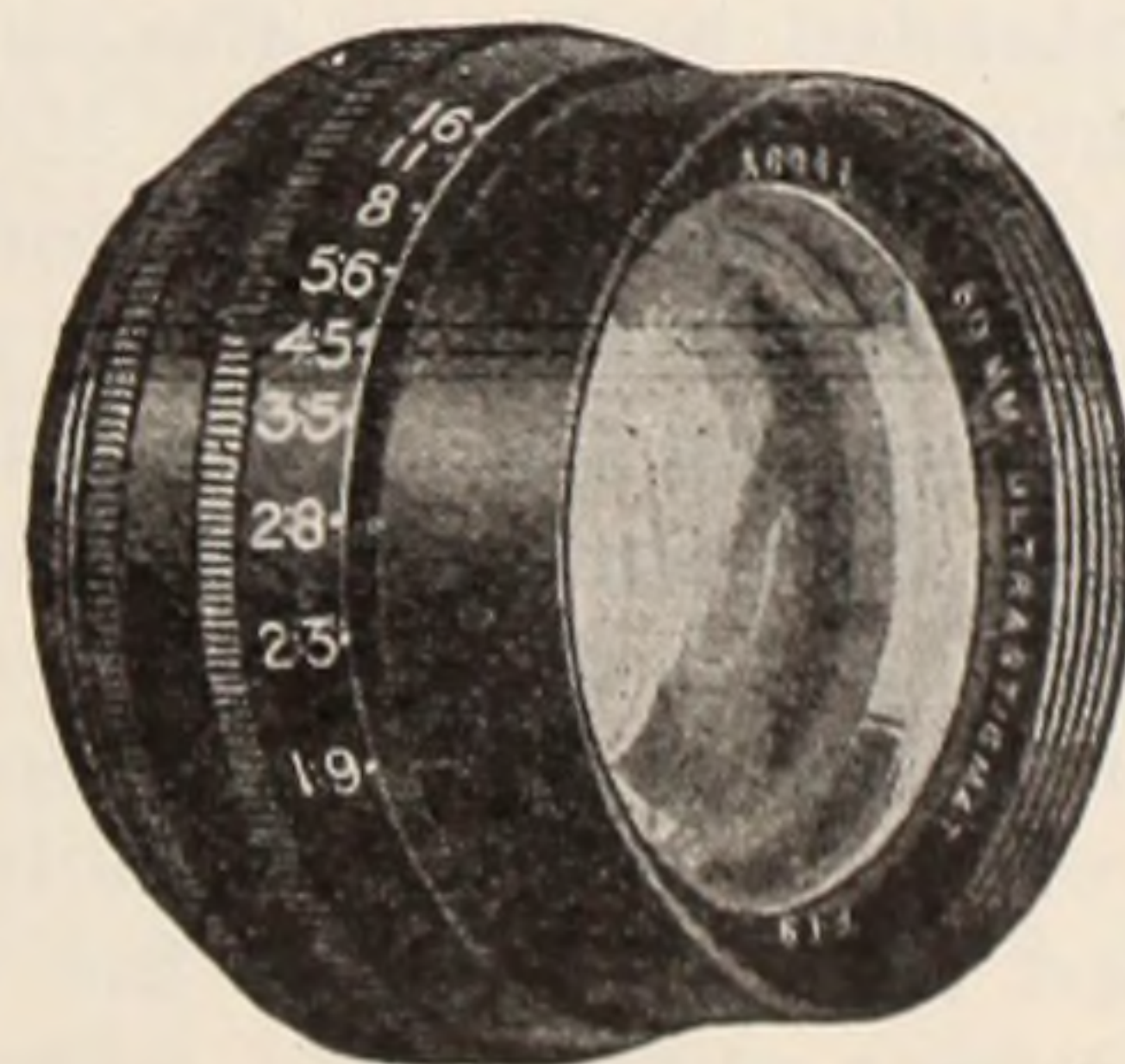
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But the cop made no move to halt us. I rather suspect that he was a bit curious to see what would happen.

The canoe was but a shell in the rapids. The Letangs, however, paddled it through the water as straight as an arrow while I made three or four scenes of their operations. Then came the big scene—in which the canoe was to overturn. Ned came ashore and asked me where I wanted the spill staged. I threw a rock, which landed in a whitecap. The Letangs took to the rapids. The canoe, with a flip of Ned's paddle, leaped six feet in the air and turned completely over not five feet from where the rock had hit the water.

The waves closed the Letangs from my sight. When I did see them, I began to despair for Ned's life. His brother was cutting through the waves like a knife, toward where I stood on shore. Three times, however, Ned started out in the direction of shore and three times he seemingly was carried with the stream toward the rocks which were only 150 yards away—not even he could ever come over these rocks alive. But the fourth time Ned struck out for shore and followed his brother through the water. The grace with which they swam against the waves was nothing short of marvelous. It was especially a feat for Ned, as he was encumbered with woman's clothes.

### Stakes Life Against \$2.50 Hat

When he landed he rushed up to me and began apologizing. Three times, he said, the waves had washed the lady's hat, which he wore, off his head and carried it downstream, and neither time when he replaced it on his head would it remain until at last the waves swept it from sight. Ned was very sorrowful about the hat that cost the enormous sum of \$2.50 and offered to repeat the scene, which I refused, since I would not be a party to a man's death for the best picture in the world.

After that I went to St. John, New Brunswick, where I rejoined Mr. Hartford and where we were to shoot another production. The promises of ideal weather did not materialize, for in four weeks we had probably two good shooting days. The upshot was that we had to go to Florida to get our sea material and there, too, the weather and the working conditions were none too ideal.

### Light Is Little Different

When the sun did come out in our stay north of the United States boundary, the light was not very different photographically from that of Southern California. But the unreliability of the weather, coupled with the uncertainty of working conditions, especially for American companies whose base of operations is on the other side of the border, are factors that cannot be ignored.

We were charged 25 per cent of our production cost to take our negative we made in Florida back into Canada. It costs three cents a foot to bring developed negative out of Canada and one cent a foot on developed positive. We contended with laboratory conditions which were not the best in having our film developed in Canadian laboratories. I was charged 40 per cent of the cost of my camera to take the instrument into Canada originally.

Uncertain working conditions during the entire trip were greatly alleviated by the whole-hearted co-operation which Mr. Hartford, as the director, extended to me as the cinematographer and to all the other members of the staff. Without that quiet, smooth-running co-operation we would not have been able to master the adverse conditions as we did. But Mr. Hartford's association with his staff during these hardships ran true to form, as it had always done during the five years I have had the pleasure of working with him as a cinematographer. During that time I have seen him pitted against probably every imaginable production difficulty, but never has he failed to co-operate to the utmost with me and the other members of his staff. I have, therefore, formed the personal conviction that there is only one Dave Hartford and that he represents everything that a cinematographer could ask of a director.

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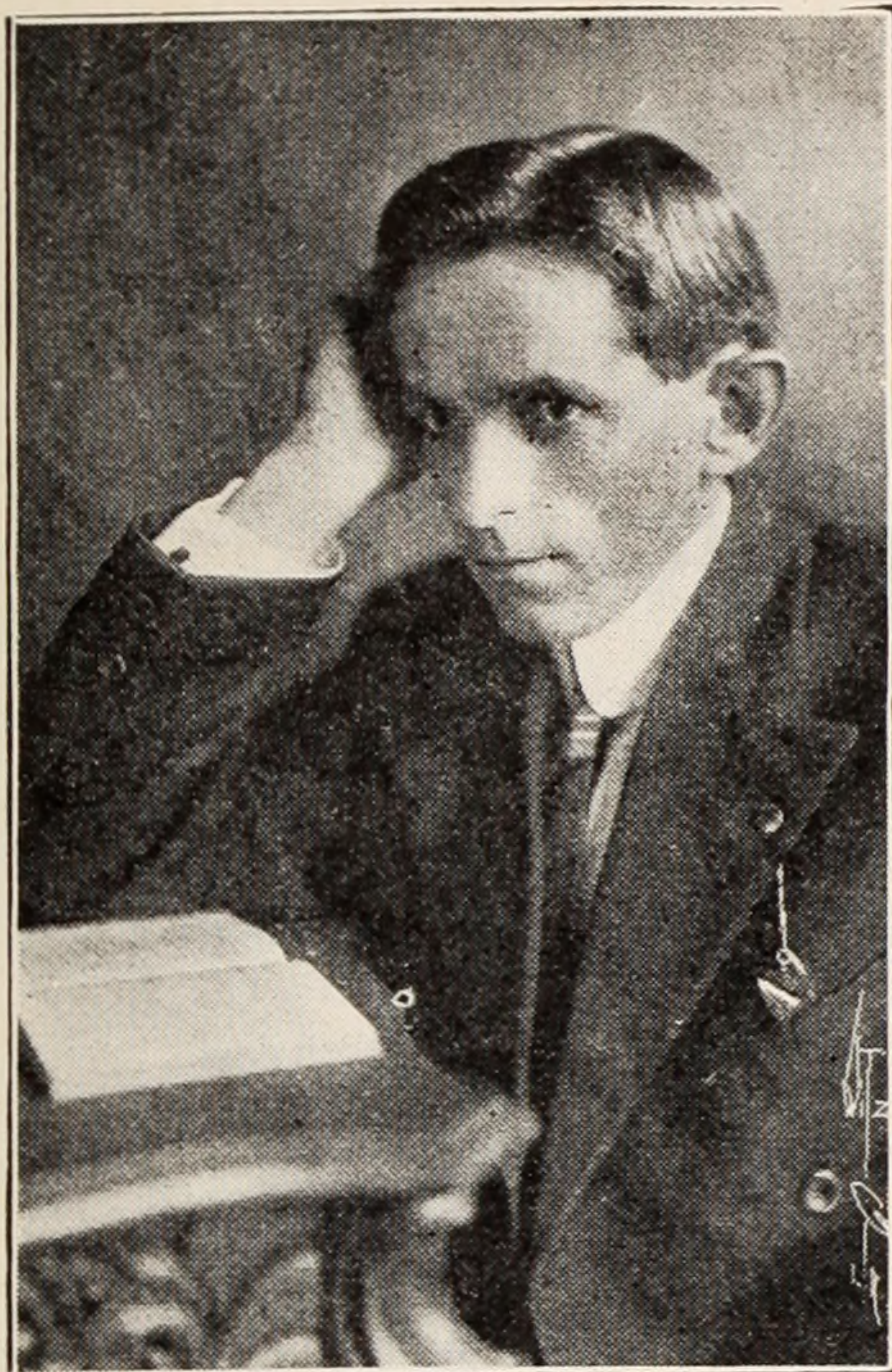
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## Camera Artist



Stephen S. Norton, A. S. C.

Stephen S. Norton, A. S. C., whose contributions appear on other pages of this issue of The American Cinematographer, is recognized as one of the most versatile cinematographers in the motion picture industry.

He has contributed prominently to the photographic superiority of recent important productions, among them being Charles Ray's "The Courtship of Miles Standish," for which he was retained for special work in association with Georges R'zard and George Meehan, both A. S. C. members.

Norton's career embraces the whole of the cinematographic field, his productions including innumerable successful features.

## Provide New Lens For Mitchell Camera

The Mitchell Camera Corporation is having a new 40 mm. F:2.7 lens manufactured under a special contract for use on the Mitchell camera, according to a current announcement.

First shipments on the new lens are expected to be made shortly. Distribution will be in the rotation of the placing of orders.

The lens will come with full closing diaphragm and may be mounted in the regular Mitchell mount.

Norman Walker of the Mission Film Corporation is emitting the merry whistled tunes of which the poet, Whittier, sang. Walker is supervising the cutting and titling of "The Barefoot Boy" at Standard Film Laboratories. David Kirkland directed it and David Abel, A. S. C., was the cinematographer.

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The new location is regarded as one of the best in Hollywood, as it is situated in the heart of the studio district.

H. Sylvester is manager of the electric studio equipment outfit and Joe O'Donnell is in charge of the rental department.



# RELEASES

May 20th, 1923, to June 17th, 1923

TITLE	PHOTOGRAPHED BY
"The Mark of the Beast"	Harry Fischbeck
"Main Street"	Homer A. Scott and E. B. Du Par, members A. S. C.
"The Shriek of Araby"	Homer A. Scott and Bob Walters, members A. S. C.
"Penrod and Sam"	Ray June and Edward Ullman
"What's A Child Worth?"	Not Credited.
"Through the Flames"	Not Credited.
"Michael O'Halloran"	Floyd Jackman, member A. S. C.
"The Ragged Edge"	Harry Fischbeck
"Only 38"	L. Guy Wilky, member A. S. C.
"The Lonely Road"	Joseph Brotherton, member A. S. C.
"The Snow Bride"	George Webber
"Desert Driven"	William Thornley and Robert De Grasse
"The White Rose"	W. J. Bitzer, Henrik Sartov, H. Sintzinich
"The Heart Raider"	Charles E. Schoenbaum, member A. S. C.
"Railroaded"	Allen Davey, member A. S. C.
"A Man of Action"	Max Du Pont, member A. S. C.
"Children of Dust"	Chester Lyons
"The Exciters"	George Webber
"The Shock"	Dwight Warren
"Divorce"	Jack MacKenzie
"Mary of the Movies"	George Meehan, member A. S. C., and Vernon Walker
"Youthful Cheaters"	Fred Waller, Jr.
"The Last Moment"	Not Credited
"Burning Worlds"	William Thornley
"Temptation"	King Gray, member A. S. C.
"Snowdrift"	George Schneiderman, member A. S. C.
"Double Dealing"	Dwight Warren
"Sold at Auction"	Robert Doran, member A. S. C.
"Crossed Wires"	Ben Kline, member A. S. C.
"The Prodigal Son"	Not Credited
"Lovebound"	David Abel, member A. S. C.
"Cordelia, the Magnificent"	Charles Richardson
"Fools and Riches"	Allen Davey, member A. S. C.
"Stepping Fast"	Dan Clark, member A. S. C.
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Arthur Edeson

Frank B. Good  
Fred W. Jackman  
Jackson J. Rose  
Charles Stumar  
Homer A. Scott

Paul Perry  
Charles Van Enger  
John F. Seitz  
Philip H. Whitman  
L. Guy Wilky

Abel, David—with Harry Beaumont, Warner Brothers.  
Arnold, John—with Viola Dana, Metro Studio.

Barlatier, Andre—with Harold Shaw, Metro Studio.

Barnes, George S.—with Cosmopolitan, New York.

Beckway, Wm.—With Sherwood MacDonald Productions, Cosmosart Studio.

Benoit, Georges—

Broening, H. Lyman—with Phil Rosen, Rockett-Lincoln Productions, Mayer Studio.

Brodin, Norbert F.—with Joseph Schenck, Constance Talmadge, United Studios.

Bergquist, Rudolph J.—with Clarence Badger.

Brotherton, Joseph—with Fox.

Brown, Karl—with James Cruze, Lasky Studio.

Cann, Bert—Europe.

Clark, Dan—with Fox.

Corby, Francis—Fred Fishbeck, United Studios.

Cowling, Herford T.—Travel Pictures, Africa.

Cronjager, Henry—with Lasky Studio, New York.

Davey, Allen M.—

Dean, Faxon M.—with Lasky Studio.

Depew, Ernest S.—with Al St. John, Fox Sunshine.

Doran, Robert S.—with Roach Studio.

Dored, John—Scenic, Russia, Pathe.

Dubray, Joseph A.—with R-C Studio.

DuPar, E. B.—with Warner Brothers.

Du Pont, Max B.—

Edeson, Arthur—with Douglas Fairbanks, Fairbanks-Pickford Studio.

Evans, Perry—with Mack Sennett Productions, Sennett Studio.

Fildew, William—with Tod Browning, Goldwyn.

Fisher, Ross G.—with Emory Johnson, R. C. Studio.

Fowler, Harry M.—with Universal.

Gaudio, Tony G.—with Norma Talmadge, Joseph Schenck Productions, United Studio.

Gilks, A. L.—with Sam Wood, Gloria Swanson, Lasky Studio.

Good, Frank B.—with Jackie Coogan, Metro Studio.

Granville, Fred L.—directing, British International Corp., London.

Gray, King D.—Trimble-Murfin Productions, Ince Studio.

Griffin, Walter L.—

Guissart, Rene—with Graham Wilcox Prods., in charge of photography, London.

Heimerl, Alois G.—

Jackman, Floyd—with Fred Jackman, Roach Studio.

Jackman, Fred W.—directing, Roach Studio.

Kline, Ben H.—with Universal.

Koenekamp, Hans F.—with Larry Semon, Vitagraph Studio.

Kull, Edward—with Universal.

Kurrle, Robert—with Phil Rosen, Rockett-Lincoln Productions, Mayer Studio.

Landers, Sam—with Joseph De Grasse, First National, United Studio.

Lockwood, J. R.—

Lundin, Walter—with Harold Lloyd, Roach Studio.

Lyons, Reginald E.—Aubrey Productions.

MacLean, Kenneth G.—

Marshall, William—with Robertson-Cole.

Meehan, George—

Milner, Victor—with Rex Ingram, Metro Studio.

Morgan, Ira H.—Marion Davies—Cosmopolitan, New York.

Newhard, Robert S.—

Norton, Stephen S.—

Overbaugh, Roy F.—with Richard Barthelmess, New York City.

Palmer, Ernest S.—John Stahl, Mayer Studio.

LePicard, Marcel—

Perry, Harry—with Preferred Productions, Mayer Studio.

Perry, Paul P.—with Donald Crisp, First National, United Studio.

Polito, Sol—with Edwin Carewe, United Studio.

Reynolds, Ben F.—with Von Stroheim, Goldwyn Studio.

Ries, Park, J.—

Rizard, Georges—with Sloman, Metro Studio.

Rose, Jackson—

Rosen, Philip E.—Directing Life of Abraham Lincoln, Rockett-Lincoln Productions, Mayer Studio.

Rosher, Charles—with Mary Pickford, Pickford-Fairbanks Studio.

Schneiderman, George—Fox Studio.

Schoenbaum, Chas. E.—with Lasky Studio, New York.

Scott, Homer—with Sennett Productions, Sennett Studio.

Seitz, John F.—with Rex Ingram, Metro Studio.

Seigler, Allen—Cosmopolitan, New York.

Sharp, Henry—with Ince Studio.

Short, Don—with Fox Studio.

Smith, Steve, Jr.—with Vitagraph Studio.

Steene, E. Burton—New York.

Stumar, Charles—with Universal.

Stumar, John—with Lambert Hillyer, Goldwyn Studio.

Totheroh, Rollie H.—with Charlie Chaplin, Chaplin Studio.

Van Enger, Charles—with King Vidor, Goldwyn Studio.

Van Trees, James—with Lynn Reynolds, First National.

Walter, R. W.—with Mack Sennett Productions, Sennett Studio.

Warrenton, Gilbert—with Cosmopolitan, New York.

Whitman, Philip H.—with Douglas Fairbanks, Fairbanks-Pickford Studio.

Wilky, L. Guy—with William De Mille, Lasky Studio.

Paley, William "Daddy"—Honorary Member.

Thomas A. Edison—Honorary Member.

Meetings of the American Society of Cinematographers are held every Monday evening in their rooms, suite 325, Markham Building. On the first and the third Monday of each month the open meeting is held; and on the second and the fourth, the meeting of the Board of Governors.

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